"What Will the Next Season Bring Forth?"

THE NEW YORK DRAMATIC MIRROR

MAY 28, 1913 PRICE TEN CENTS

VALLI VALLI AND HARRISON BROCKBANK IN "THE PURPLE ROAD"

Rutland versus Shakespeare

ETHEL MUIR

Moffett, Chicago.

REBA DALE IN "MY LITTLE FRIEND"

Marceau, Paris.

VIOLET MERSEREAU

Who is to play the title role in "Rebecca of Sunny Brook Farm"

White, N. Y.

VIOLA GILLETTE AND GEORGE MACFARLAND IN "IOLANTHE"

White, N. Y.

EMILY MELVILLE

White, N. Y.

JENNIE DICKERSON, ELSIE FERGUSON, RAPLEY HOLMES AND DUSTIN FARNUM IN "ARIZONA"

FROM THE CURRENT PLAYS

THE NEW YORK
DRAMATIC MIRROR

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JOHN CRAIG'S NOTABLE UNDERTAKING

At the Castle Square Theater in Boston "The New Stagecraft" is Being Tried Out Practically

FROM a small and unimportant local stock theater, the Castle Square Theater in Boston has become, in the few years it has been under the management of John Craig, a theater of national interest. The enterprise of Mr. Craig and the news of what that enterprise has accomplished have long since spread a good distance from the city of crooked streets and the shining state house on the hill. Mr. Craig has consistently produced new and original plays, such as The New Sin this season, and has not hesitated even to put on Ibsen at prices which grade downward from seventy five cents. A newspaper so restrained in its praise and so chary of its enthusiasm as the conservative Boston *Transcript* deservedly dubbed the Castle Square "a theater of constant surprises." Three seasons ago, Mr. Craig instituted the Craig prize for students of play-writing in Harvard and Radcliffe Colleges. The result of this prize the first year was The End of the Bridge, which ran to crowded houses for close onto three months; something of a phenomenon for a stock company having its small, regular clientele and giving twelve performances a week. This season G. F. Ballard's (Harvard) amusing farce, Believe Me, Xantippe, ran eight weeks at the same theater and under the same conditions. Acton Davies, of the *Evening Sun*, went out of his way to review this farce, and William A. Brady has bought the rights for a metropolitan production. Nothing very "provincial" there!

But by far the most daring of all Mr. Craig's ventures is his recent appointment of Livingston Platt as scenic director of the Castle Square. For the past two seasons Mr. Platt has been accomplishing scenic miracles at the tiny Toy Theater on Lime Street in Boston. Reviewers have glowed with accounts of how he made a ten-foot box expand into a spacious hall and pictured a gorgeous sunset on a stage six feet deep. Before Mr. Platt came to Boston he worked with the great spaces of the Royal Opera House of Bruges, and now the turn of fortune's wheel places him in the roomy Castle Square Theater, where his practice of the new German principles of stage lighting and design will be allowed free scope. In the production of Shakespeare's The Comedy of Errors, which Mr. Craig mounted week before last, the present writer saw these principles in the alembic of practical performance. They bring to what has hitherto been too often a perfunctory setting—beauty and imagination. The production of The Comedy of Errors, on its scenic side, was "suggestive" in the most creditable sense of the word.

The chief point of originality in Mr. Platt's new method is in his treatment of surfaces and the effects of expert lighting on simple colors. Here in America the custom is to employ dark canvases for walls, parapets, buildings, etc. They are painted heavy blues, soggy reds or deep browns. Then the footlights are turned on to the very limit of their candlepower, and the overhead "borders" shine defiantly. The result is most frequently an unreal glare. Mr. Platt's method is the exact reverse of all this. The walls are all pale monotones. (In The Comedy of Errors the painting was a faint bluish-green, practically white.) By contrast, the illumination is subdued, diffused, even dark. The amber, white and prismatic colors of day strike the high tones and make the canvases glow as if from within. Following the modern practice of the Continent, the footlights are almost wholly discarded, practically all the lighting coming from "spots" and "olivettes" above. For exteriors, the "floods" beat down on the actors much as would the real sun, thus achieving the beauty of actual shadows. For interiors, the overhead light is controlled by means of a net canopy above the setting.

Livingston Platt, Boston.

"LIGHT PLOT" FOR PRIORY SCENE IN "THE COMEDY OF ERRORS."

In simple terms, the departure of this new stagecraft with respect to surfaces lies in this: low light on high surfaces, instead of high light on low surfaces, or a soft glow on light canvases instead of a hard glare on dark canvases.

Mr. Platt's "light plot" for the direction of the master electrician is not a mere typewritten manuscript. He paints a sepia canvas of the setting as it will look throughout most of the action, then explaining carefully the changes in light; thus he learns to turn an amber, white, or prismatic light on the colors already supplied on the canvas. We reproduce herewith the "light plot" of the priory scene in The Comedy of Errors. It shows how the effect of size and space with light coming from around the wall is achieved.

Mr. K. R. Macgowan, in the Boston *Transcript*, describes Mr. Platt's technical method of work:

"Curiously enough, Mr. Platt's work begins with this 'light plot.' This sepia painting in oils is the first design he makes for a setting. On it he blocks out his masses of light and shade, then his color spots from which the light will come or from which it will be reflected. Next comes color. Mr. Platt discards the sepia and canvas and takes tinted cartridge paper and crayon. He does all his final designing in pastel. Two elements in his technical method make this best.

"In the first place, Mr. Platt uses only simple primary colors on his canvas. There is no mixing of paint pots. The shadings desired are obtained by the method of applying these colors. It is the 'pointilliste' or dotted system of the impressionists, which Mr. Urban also employed at the Boston Opera House. The colors to make up a shaded wall are laid next to each other in small daubs that blend together at the distance of the theater seats. This blending not only produces the desired shades and tone more readily and more dependably, but it gives life to the paint and makes the result look very different from painted canvas. Pastels are the easiest tools by which to apply primary colors in pointilliste on the small scale of scenic sketches.

"In the second place, pastel crayons and the water color used in painting scenery are practically the same in surface, and they can be standardized. In Bruges, Mr. Platt made his own crayons out of the necessary gum bases with the color taken from the powders of the scene painters. Mr. Platt works with these crayons on tinted paper, never on white. The tint is the nearest he can get to the dominant tone of the scene. The canvas is washed to match it. In Europe, with its expert scene painters, a sketchy drawing in pastel upon a tinted paper is all the instruction Mr. Platt needs to give. It is like shorthand. The artist recognizes the primary pastels used and duplicates them in his pointilliste. There is no analyzing of mixed tints and then an attempt to match them."

The stage of Castle Square for the Shakesperean production was "boxed in" by "portals" placed at practically right angles to the stage, with doors set in in the pink marble of these oblique walls, serv-

(Continued on page 9)

RUTLAND *vs.* SHAKESPEARE

BY LEWIS F. BOSTELMANN

Author of "Rutland Wrote the Works of Shakes-peare"

[Mr. Bostelmann, who lives in Brooklyn, contributes the following article to THE DRAMATIC MIRROR *on the theory that Roger Manners, fifth Earl of Rutland, was the author of Shakespeare's works. As an interesting discussion of a theory which is giving the Baconians a neck-and-neck race it is printed here. The categorical statements by which this most recent hypothesis is upheld in Mr. Bostelmann's article are passed unchallenged for the present, but they will be closely scanned in an early issue of* THE MIRROR. —EDITOR.]

THE admirers of the works of Shake-speare, who still believe that the player, Shaksper, of Stratford-on-Avon, was the great dramatist, do so as a matter of faith only. Should they take the trouble to study the *known facts* in the Stratford man's history this faith would soon melt into "thin air."

The Baconians have not a leg to stand on, and there is absolutely nothing but blind fanaticism holding this benighted sect together. It must, therefore, have been some other man, *or woman*, of genius in whose mind these incomparable works were created. That this mystery has finally been solved is due to researches made in the life and times of Roger Manners, fifth Earl of Rutland, of Belvoir Castle, Leicestershire, and that of his wife, who was the daughter of the celebrated Sir Philip Sidney of glorious memory.

Rutland's relationship to the Earl of Southampton and Rutland's signing his dedications of "Venus and Adonis" and "Lucrece" to Southampton, with the nom de plume "Shakespeare," is the *key* to this mystery; and Rutland's autobiography, "Tempest," clears the path to a complete solution, which Rutland's death on June 26, 1612, settles beyond all doubt or cavil. There is every reason to believe that Lady Rutland gave that inimitable feminine touch to the female characters throughout these great plays. Stratford-on-Avon must look to its fences. As time creeps on one rail after another is falling to the ground.

As all the biographies ever written on Shaksper of Stratford are based upon legends, hearsay and facts—all pointing to the impossibility of the Stratford man's claims to authorship—unabated inquisitiveness is slowly but surely clearing the mystery.

That Roger, fifth Earl of Rutland, wrote the "first heir to his invention" in "Venus and Adonis" in 1593, and "The Rape of Lucrece" in 1594, is now proved beyond a doubt.

The *Polimanteia*, a pamphlet printed by Legate, the Cambridge University printer, in 1595, lauds various of its "sons," and particularly the author of "Venus and Adonis" and "Lucrece." Rutland had assumed the pseudonym of "*Shake-speare*," and dedicated both poems to his college chum, kinsman and prospective brother-in-law, Henry Wriothesly, Earl of Southampton, who was three years his senior. It must be here borne in mind that Southampton never, by word or deed, recognized the Stratford man. Also that when finally the complete works were published, in 1623, it was Rutland's cousins, Pembroke and Montgomery, who paid for it, and that when Shakespeare plays first appeared it was by the servants of the Pembrokes.

In 1596 Rutland went to Italy. At Milan he visited Leoni, the celebrated sculptor, and there saw Correggio's painting of Jupiter and Io, which he later described in the induction to the Taming of the Shrew, which play Rutland rewrote (from an old play bearing a similar name) while at the Padua University, changing the scene of action from Athens, as it was, to Padua, as it now is. Rutland entered Gray's Inn, where he gathered the law which the Stratfordians so vainly endeavor to put into the Stratford man's head.

While stopping in London he made Drury House (otherwise known as Southampton House) his home. In those days Rutland and Southampton were inseparable, and, neglecting the court, attended the theater almost daily.

See letter of Herbert Gray, written to his kinsman, Sir Robert Sidney, saying: "At the theater to-day I heard player Shaksper complain to Lord Rutland of difficulty in obtaining actors for female parts."

In 1603 Rutland was sent to Denmark as special ambassador from King James I., and there renewed his acquaintance with two young courtiers, Rosencrans and Guildenstern, students at Padua University, both playing important parts in his Hamlet, which was published on his return from Denmark in 1604.

When King James was at Salisbury in 1604, Lady Pembroke, Rutland's aunt, wrote her son, who was in attendance on the king, to "bring the king to Wilton—the Pembroke estate—to see As You Like It," adding: "We have *that man* Shaksper here."

The Pembrokes were in Rutland's secret, and Lady Pembroke was a great poetess and lover of literature. Her allusion to "*that man Shaksper*" proves she knew him as Rutland's dummy. The noble Lady Pembroke, sister of the chivalrous Sir Philip Sidney (Rutland's wife's father), could not and would not have alluded to the great dramatist as "that man."

Signature of Roger, Fifth Earl of Rutland.

Another document has been discovered—it is a petition of Cuthbert Burbage, brother of Richard (Shaksper's partner), in which he mentions our "*fellow player Shaksper*"—not a word about the *great dramatist* whose name, as such, would have so greatly strengthened the petition.

Further discoveries include Bacon's draft of a letter addressed to Rutland by the Earl of Essex, which is paraphrased in Polonius's advice to Laertes in Hamlet. Another letter is to Bacon asking him to endeavor to keep an eye on her son while abroad. This Rutland paraphrased in Polonius's instructions to Reynaldo in Hamlet. Again, a letter from Lady Southampton to her lord, ridiculing the Stratford man as Falstaff.

Another letter, written by Toby Mathews to Bacon, also alluding to the "Swan of Avon" as Falstaff.

The Tempest was Rutland's last work, where he "breaks his staff and drowns his book," in 1612, and *suddenly* dies!

The Stratford dummy lived on until 1616, but not another play appeared these last four years.

The fact of Rutland's sudden death, and that his young wife, who was only twenty-seven years old, followed him within a few days, points to some tragedy—plainly forecasted in the sonnets written by Rutland in the Tower of London, whither Queen Elizabeth had sent him for writing "Richard II.," which was played the day before the Essex revolt, Feb. 7, 1601. The queen saying to Lambard (historian of the tower), a few weeks later, that *she* was meant for that unfortunate king: "I am Richard II. Know ye that?"

Allusions to subjects familiar to Rutland and to Rutland personally:

Hamlet: The *old Hamlet* was used by Rutland to clothe it with the sad experiences of his step-father-in-law, Essex—i.e.: The famous—or infamous—Leicester poisoned Essex's father and married the widow (Essex's mother), Letitia Knollys.

Hamlet is meant for Essex, imbued with Rutland's genius and philosophy. Polonius is Francis Bacon, whose written letters are paraphrased in his advice to Laertes and instructions to Reynaldo (Hamlet). Rosencrans and Guildenstern, the courtiers in Hamlet, were actual college students with Rutland at Padua University in 1596-7.

At Milan Rutland visits Leoni's studio and sees Correggio's celebrated painting of Jupiter and Io, which he describes in the induction to the Taming of the Shrew. (No copies in those days. Where could the Stratford man have seen it to describe it?)

In Merry Wives of Windsor, Rutland creates a verisimilitude, strengthening his dummy, Shaksper's, position as such by bringing in allusions to Warwickshire characters. But Rutland also inserts *one* character, Dr. Caius, a famous college professor at Cambridge (Rutland's father's teacher), at that time long forgotten and unknown to Shaksper.

Much Ado About Nothing was first known as "Beatrice and Benedick," and describes Rutland's own courtship, which was furthered in just that way by Essex, Southampton and Lady Vernon and Queen Elizabeth.

In Claudio and Hero, Rutland describes the stormy courtship of his friend, Southampton, and Essex's cousin, Lady Vernon, whom Southampton at one time suspected of intimacy with Lord Willoughby.

All sane men must see the improbability of the Stratford man's knowing these secrets in high life; and, if he knew of them, he would never dare to write about them for the public stage or otherwise.

In Richard II., Act V., Scene 2, Rutland describes his own "treason" to Richard (Queen Elizabeth), and his obtaining pardon from King Henry (James I.).

In Romeo and Juliet, Rutland describes Southampton's first courtship, and changes the old name, "*Montecchi*" to "Montague," which was Southampton's mother's name.

In The Tempest, Rutland gives a personal picture of himself.

He left the management of his estates to his younger brother and banished himself to his "enchanted island," his library, where with his daughter, Miranda (Rutland's *muse*), he works his wonders against his "friend-enemies," who moved heaven and earth to prevent his writing after his sad experiences in the Tower.

This was Rutland's last play, and when Prospero "*breaks* his *staff* and *drowns his book*," he dies, June 26, 1612; since which date no more plays are written, although the Stratford dummy lives until 1616!

The year after Rutland's death, his brother Francis pays William Shaksper of Stratford the balance due him from Rutland—see entry in Steward's book at Belvoir, Rutland's estate.

Almost every other play has some intimate and personal allusion to Rutland's own experiences in life, or that of his relations and intimates—i.e.:

In Coriolanus he depicts Essex's taking Cadiz in 1597 almost singlehanded, and his thankless reception by Queen Bess on his return.

In Julius Cæsar, Rutland "points the way" Essex (Cassius) would go, and himself (Brutus) reluctantly *went*.

ON THE STAGE OF THE PALACE THEATER, MAY 16, AT THE PRESENTATION OF THE GOLD AND SILVER WREATH TO MADAME SARAH BERNHARDT. Hall, N. Y.

In the Line Are Daniel Frohman, De Wolf Hopper, David Belasco, Mrs. Thomas Whiffen, Madame Boulanger, Mlle. Seylor, Madame Bernhardt, Julia Opp, Alice Fisher, William Faversham.

In Timon, Rutland describes Essex's generosity repaid by neglect and death.

Lady Rutland, who died a few days after Rutland (which points to some tragedy) was the only daughter (and only child) of the celebrated Sir Philip Sidney, the intimate friend of Giordano Bruno, whose philosophy runs through the entire Hamlet.

When Rutland married, Sidney's daughter, in March, 1599, she brought him the priceless "dot," her father's MSS. and letters. Now it is well known that the "Shake-speare" sonnets breathe the very spirit of Sir Philip Sidney's sonnets—some of them being actual paraphrases of Sidney's sonnets to Stella. These "Shake-speare" sonnets were written in the Tower to kill time—most of them from memory, as is shown by inaccurate repetition of "Sonnets among private friends," which Francis Meres mentions in 1598.

Now, this Meres knew of the pseudonimity of "Shake-speare," being Florio's brother-in-law—and resolute John Florio was Southampton's secretary, living in Southampton's house, where Rutland always lived when in London.

Meres did not necessarily know Rutland in the matter of Shakesperean authorship. The other plays mentioned by Meres in his "Paladis Tamia," and which appeared when Rutland was still at Cambridge, were written by Rutland's father, John Manners, fourth Earl of Rutland, whose manuscripts were the first incentive to Rutland's writing plays.

Lady Rutland was also a literary genius, as Beaumont and Fletcher, Jonson and others testify in prose and poetry. She, too, wrote much, but left no line. This lady no doubt gave that womanly touch to Rutland's female characters in his dramas and comedies.

Remember, the Stratford man *never* claimed authorship, and left no evidence of his connection when he died in 1616.

All Shake-speare plays were first produced by Rutland's relations, the Pembrokes (servants), who, as Rutland's literary executors, published his entire writings, ten to eleven years after Rutland's sudden death. The lines written by "I. M.," 1623 folio, "We wondered Shake-spear, that thou wentst so soone," were by Philip James Montgomery, brother of Pembroke, and cousin of Rutland.

The word "wentst" points to suicide, especially when enforced by "we wondered."

The freedom from Warwickshire patois (which is so pronounced that a Londoner would not understand the jargon) in the "first heir to my invention," 1593, i.e.: "Venus and Adonis," which must have been written when the Stratford man was still a crude rustic, precludes him from all possibility of authorship of that poem, or any other of Shake-speare's works, throughout which Rutland made use of upward of 20,000 words, not counting gender, mood or tense—and more than 1,000 words actually coined and invented by him to express his meaning.

The Belvoir Library (Rutland's) was the most complete of any private library of that day. The Stratford man had not one book.

In 1849, the Rev. N. J. Halpin, Dublin, in his "Dramatic writings of William Shake-spear," says: "There is in my possession evidence of the most authentic kind that at one or more of the universities Shake-speare was a student;" and it has yet to be shown that the Stratford man ever went to school, let alone a university.

Rutland was M.A., Cambridge and Oxford, and an Ancient of Gray's Inn, where he was familiarly dubbed the "clever student of Padua."

John Manningham, a barrister of the Middle Temple, left a diary, now in the British Museum. It contains an entry under date of Feb. 2, 1602. (Rutland in Tower at this date.)

"Saw the play Twelfth Night, and heard a good story—one of the actors had made an appointment with a lady for that night, the password was to be 'Richard III. is here,' and when he got to the place and gave the password, a voice answered, 'William the First was before Richard.'"

The actor Shaksper got ahead of Burbage. "Shaksper's name William."

Now, this Manningham was necessarily an intelligent man, a barrister and man about town. He knew very well that Shaksper was not the great dramatist. "His name William" shows that.

When some years after Shaksper's death Cuthbert Burbage petitioned the Lord Chamberlain, he mentioned his erstwhile fellows—his brother Richard and *Shaksper*—not the great dramatist—who, were he such, would have strengthened the petition beyond doubt. Ben Jonson, one of the ablest men of his time, was from *necessity* compelled to lend his name for any purpose, *for money*. Hence the lines "*manufactured*" for the First Folio 1623 and signed by Jonson. Note the sentiment is exactly the reverse of that he expressed to Drummond in 1619. (See Life of Jonson.)

BACK OF THE CURTAIN

WILLIAM GILLETTE, making a dressing-room call on a Broadway star, said: "I'm living in my boat on the Sound to get away from them." "Them" was his collective designation of the public which has enriched Mr. Gillette by its patronage of himself and his plays.

I am growing tired of this attitude of Mr. Gillette's. I will not classify it as a pose. No doubt the man who wrote The Private Secretary [Mr. Gillette merely adapted it from von Moser—Ed.] and other plays, and who acted in them more or less skillfully, genuinely prefers seclusion.

But it is scarcely tactful to deride and disdain the human units of the audiences that made his houseboat and his undisturbed occupancy of it possible. If you dislike your kind, Mr. Gillette, why insist upon saying so on every occasion? Remarks like yours have a reactionary effect. Sneers are, like curses, in the habit of coming home to roost.

The five dramatic authors engaged in a tentative way to furnish a vehicle for the joint starring tour of the sisters, Mabel and Edith Taliaferro, have failed. At least Joseph Brooks regards in that light the result of their efforts, and for that reason his plan to jointly star the young sisters has been abandoned.

Ada Dwyer will take a Salt Lake City playhouse for a month this Summer, after the conclusion of her engagement with The Money Moon, and present four of the plays with which she has recently been associated. These will include The Deep Purple. The experiment in her home town, in which she is a popular idol, will be distinguished by the stage debut of her Junoesque, seventeen-year-old daughter, Lorna Doone Russell.

"Where's Charleston?" asked Mr. Titheradge, known, especially to local fame, as Madge Titheradge's brother.

"Charleston is the capital of South Carolina," Constance Morris at once responded.

"My word! How clever you are. How did you know that?" asked an English friend, who sat across the table at their Madison Avenue boarding house.

"Oh," replied Miss Morris indifferently, "I was always tops at jog" (geography).

Clara E. Laughlin sailed on Saturday with the vast majority, with the usual object, a tour of Europe. She will play one and two-week stands in the little Continent until September.

The abdication by King Peter of the Servian throne recalls the lament of DeWolf Hopper, sobbingly uttered in a curtain speech: "I'm tired kinging."

Last week Miss Susanne Perry played the adventuress role in A Woman's Way with the Corse Payton Stock company in Newark. Miss Perry, who played the Duchess in The Five Frankforters, is a cousin of Maxine Elliott, and shared Miss Elliott's splendid town house in New York, her country home at Hartsbourne in England, when accompanying her in her tours in The Chaperons. The sturdiness of her New England forebears manifesting itself, Miss Perry has forsaken the ways of ease and, returning to America, resumed the life of the stage. Very contentedly she lives a bachelor-maid life in a studio near Columbus Circle, finding the taste of self-earned bread sweet. She will remain near New York this Summer, despite the allurements offered in letters from her across-the-seas-tarrying cousins.

Hall, N. Y.
SUE PERRY IN HER DRESSING-ROOM AT THE MAXINE ELLIOTT THEATER.

"What of the rumor of Miss Elliott's engagement?" I pried. Miss Perry answered with a delightful, deep-chest gurgle that is a family habit.

"In Maxine's last letter she told me to say that she had no honorable intentions toward any man," she answered.

Fiske O'Hara and his wife at their pretty cottage, "Erin Go Bragh," and Miss Ann Sutherland and her mother in her bungalow, "Thistledown," at New Canaan, in Connecticut, are giving proof of the amity and unity in which neighbors may live.

When Mr. and Mrs. O'Hara come to town in their big automobile to "trade," they bring neighbor Sutherland and her mother with them; and many are the pleasant twilight chats in the rose gardens of each.

While pulling weeds from his garden, the young Irish star cultivates his brogue with the ballads he will sing in the new play, which he says satisfies him so well that, if it equally pleases his audiences, he can buy a mansion on Fifth Avenue in 1915. Its name is Old Dublin Bay.

Elsie Janis and her mother will motor from Southampton about contiguous England for three weeks before going to London and Paris, to see the new plays. They will return to New York the middle of August.

Julia Dean, after retiring from the cast of Bought and Paid For, went to French Lick Springs, where she will endeavor decently to inter memories of Virginia Blaine, the wife who at times hated her husband.

Miss Dean is quite positive in her belief that no one should play the same part longer than two seasons.

"The ideal state of an actor is to appear in several short plays each season," she said. "That is the reason the plan of the Princess Theater is a gate of deliverance for players."

"My dear," said Mary Shaw, turning mildly reproachful eyes upon one of the female performers while she was staging Countess Julie, "would you mind not dancing the tango with your eyes?"

"Marriage," shrugged a participant in a present divorce suit, and who shall for that reason be nameless, "marriage has been the end and aim of women. Generally it is the end."

Receptions to the rival candidates for the office of the president of the Professional Woman's League by their ardent supporters—receptions given on different occasions in the league rooms—were features of the campaign closed by the election on Monday. Women are inventive politicians.

"Is it tiresome after a while to be called 'cute'?" I asked Eva Fallon, who came off the stage with the light tread of a soft, white kitten from playing Kathie in The Purple Road.

"Yes, I liked ever so much better what a critic called me while I was playing in Chicago," she said. Coaxing elicited the title when she had been assured that it wouldn't "sound conceited." "He said, 'The lovely Fallon;' and I liked it because it sounded like high heels and a train." But "The cute kitten" will adhere, in part because convent training, which is only six years away, has given her a characteristic, winsome gentleness of manner, in part because the

stage manager who gave her a chance in the chorus of The Yankee Consul christened her thus in the presence of her personally conducting but disapproving mother. When, in her first part, Miss Canary in Woodland, she convinced those before the footlights, and that harder to please audience behind it, that she no longer belonged in the human semi-circle, Flora Zabelle, her friend and sponsor, exclaimed: "Bless my soul! If the kitten hasn't swallowed a canary!"

Lynn Harding, who, as most English players, is on his knees in act of veneration to Beerbohm Tree, tells this of the knighted leader of the English stage:

"Tree is such a frightfully busy man, don't you know, that he hasn't time to read the papers. Gets some one to clip what will interest him, and either glances at the cuttings or has some one skim them for him. So he misses something once in a while. It isn't strange, you know. Can't blame him.

"He simply dotes on American actors. Can't blame him for that, either. Whenever he meets an American player, or even hears of one being in London, he says: 'Can't you arrange that I should entertain him (or her)?' While he was giving a tea for Rose Stahl, whom he greatly admires, they talked of American plays. 'I hear that The Witching Hour was the best play of the year,' he remarked. 'What a pity there is no translation of it.'

"'But it was written in English,' said Miss Stahl.

"'Oh,' said Tree, 'was it now? I thought it was American.'"

Fred Lennox, whom we last saw in The Three Romeos, a comedian of ripe experience, has written a farce entitled Her First Season that is causing much cachination in the offices where it has been read. Mr. Lennox has given photographic scenes of life on the road.

Edward Martindell, the tall basso of The Purple Road, says that, while several have been charitably disposed toward him as to his Summer vacation, the most interesting invitation came from his father, who is a bit peevish about the water-soaked condition in which the receding flood left the Martindell homestead at Hamilton, Ohio.

"Things are settling a little since we've been able to spread ourselves out in all the rooms of the house; and that family that was moved in at the second-story window by the flood is not here to pay its rent by feeding us soup, and I've a few minutes to give to a consideration of my singing son. If you had been here, Ned, you would have been quite safe. No twentieth-century flood could have reached higher than your chin, my boy. If the play you're in should close early, remember the paternal home is open to you. In fact, it needs painting since the blanked flood, and you'd save a lot by doing that painting. You'd save step-ladders as well as painters' wages."

While others are packing their trunks for the Summer scattering, Eleanor Gates holds serenely to her purpose to remain in town all Summer and make ready her new play for its October production in New York.

This came out of the Green Room, also out of the mouth of Wilmott Williams, one of the Valerie Bergere players: "Some months ago, while playing a vaudeville house on the opening day, a 'single' woman, weighing probably 225 pounds, was seated on a bench in the Green Room. A little woman, pale, and weighing ninety-five pounds, came in with her brother, placing their banjos against the wall, and sat on the bench beside the florid and ponderous single. They regarded each other for a moment, when the larger said: 'Are you nemic?'

"'Oh, no,' replied the other. 'My brother and I do a banjo act.'"

Julia Marlowe set down a cup of soothing tea and gasped when a picture of herself in the sleep-walking scene from Macbeth was laid beside her plate. The photograph, charmingly reproduced in a current magazine, bore the caption, "Julia Marlowe in the Street Walking Scene from Macbeth." It was the greatest surprise experienced by her since she received a hundred-dollar-basket of orchids from a Western heiress, the donor's card bearing, on the reverse side, the inscription: "To my fallen Angel." The girl, who called later, explained that she meant "fallen from heaven."

THE MATINEE GIRL.

COMIC OPERA LIBRARY

"Iolanthe" Matinee for Memorial Gilbert and Sullivan Fund for the New York Public Library, Thursday, June 5

Before the end of the present run of Iolanthe, at the Casino, the Messrs. Shubert and William A. Brady are planning to give a special matinee of the famous Gilbert and Sullivan opera, the proceeds of which are to establish a Gilbert and Sullivan Comic Opera Memorial Fund for the New York Public Library. The proceeds of the performance will go to the Public Library for the assembling of the works of and data concerning Gilbert and Sullivan and works pertaining to the history of comic opera in general. E. H. Anderson, director of the Public Library, has obtained the consent and approval of the directors of the library. The performance is scheduled for June 5.

Many managers in preparing their revivals of Gilbert and Sullivan pieces have found that authoritative information is not well assembled and is difficult to obtain. The purpose of the endowment is to gather together all the obtainable material about Gilbert and Sullivan, as well as the most authentic stage versions of their various works. An effort will be made to collect the personal correspondence of the two famous English co-workers. In addition, the fund will provide for a library of information about comic opera in general, either in English or foreign tongues.

All the actors now appearing in the present revival of Iolanthe have agreed to donate their services for the occasion. Several prominent men have been invited to make addresses at the performance, among them Professor Brander Matthews, Mayor Gaynor and Augustus Thomas.

OLD MINSTRELS' GRAVES

In several cemeteries about Philadelphia are the graves of old time and all but forgotten minstrels, the mounds tangled with weeds and the tombstones crumbling. They hold the sweet singers of another day—a day so fleeting that hardly anyone of the older generations would recognize their names if they were spoken.

These graves were visited for the first time in years on Sunday, April 13, by Hughey Dougherty, the oldest of old minstrels, and George "Honey Boy" Evans. When the brush and weeds had been cleared away from the graves of those who once danced the lightsome buck and wing, Dougherty and Evans laid flowers on the mounds, just to show that although burnt cork fame is fleeting, there is still loyalty and affection in minstrelsy.

Philadelphia produced many minstrels in the days of Lew Simmons, Carncross, Dixey, and in the heyday of Dougherty. Those were the less sophisticated days when the parade of the minstrels, all "doubling in brass," was a joy that was talked about for weeks after the wearers of the marvelous high white hats had left town.

Since those brave times many of these singers "have laid down the shovel and the hoe and hung up the fiddle and the bow," and because all they had was a nimble foot and a voice of charm the public straightway forgot about them.

Mr. Evans arranged for inmates of the Edwin Forrest Home for Actors to take part in the ceremonies, as well as the members of his minstrel company who reached this city on Sunday morning.

Mr. Evans also planned to have a brass plate placed on the building occupying the site of the old Dumont Opera House, on Eleventh Street, between Market and Chestnut.

BESSIE WYNN GOES TO LONDON

The distinct, dainty and delightful Bessie Wynn has signed a contract with Albert de Conville, of the London Hippodrome, to appear in the leading role of a musical comedy, for which Leoncavallo, composer of Pagliacci, is to furnish the musical score, his first attempt in the lighter vein. The production will be made at the Prince of Wales Theater, next month, under the direction of Jack Mason.

A bevy of twenty American beauties for the production has already sailed for Europe, and Miss Wynn is to follow shortly.

THE QUESTION OF "NEXT SEASON"

Will the Play Producer "Come Back" in 1913-14?

BY ROBERT GRAU

THE establishing of a friendly working agreement between the two large business institutions of the theater, which for several years have been in fierce competition with each other, has been the means of creating, in certain managerial quarters, a more optimistic viewpoint as to the outlook for the season of 1913-14. And, as hope surely does spring eternal in the managerial breast, it is argued that another theatrical season will witness not only the advent of new producers of plays attracted by the new conditions, but it is believed that many inactive producers who have been rendered *hors de combat* are ready to once more tempt fate, while others have expressed themselves as unwilling to make investments, claiming that the chance of improved treatment for the producer does not tempt them, inasmuch as playgoers are not attracted to the theater at this time save when a play of unusual quality is meted out to them.

It is certainly true that there are fewer producers of plays to-day than at any time in the last thirty years. The reasons for this state of affairs are, firstly, that unless a play is "put across" instantaneously, and happens to be of that caliber to create a new fad, the chance for success is small indeed. Moreover, the ever-changing mood of the play-going public renders the producer incapable of formulating plans based on prevailing taste on its part.

Time was when a moderate success had a vogue, and any play that "got by" at all stood a chance of a few weeks' run, in order that at least a line on its permanent value might be determined. But, alas! when the public does not respond to-day to a play, the financial results are so ghastly that both producer and house manager capitulate completely.

As recently as twenty years ago, seven out of ten productions of plays of the first grade were made permanent and useful. To-day the average is reversed—in fact, it is a liberal estimate to state that three out of ten productions are presented throughout their first season.

Another reason for the producer's pessimism is the fact that he can no longer rely on a stellar personality to attract the public. The percentage of successful stars to-day, as compared with a quarter of a century ago, is about on a par with the number of play produecrs, a very serious condition, such as has already caused many thinking men and women of the profession to confer and to conclude that not since the days when the stage calling was regarded with suspicion, and when managers and artists alike conducted their business on the public pavements, has the production of plays been attended with greater risk.

Two reasons are popularly offered for the public's indifference. These have to do with the amazing popularity of the moving pictures and what is called "pop" vaudeville, and the amount of entertainment that these offer at low prices of admission.

Will the inactive producers, and such new ones as shall be attracted by the establishment of peace by the "booking" powers, realize that in these very reasons offered above lies the salvation of the stage calling?

It is estimated that 15,000,000 persons have been attracted to public amusements through the tremendous vogue of the camera man. Already, particularly in cities of moderate size, a percentage of these millions have been enticed into the playhouses because of inducements in the way of good plays and players at prices a shade lower than had heretofore prevailed; and, once these new playgoers were induced to patronize performances of a character entirely new to them, they were held fast; even became habitual patrons, the number increasing gradually until, as far as these particular cities are concerned, managerial problems have been solved.

The present writer, in a previous article, was emboldened to state that the popular theater of to-morrow will be one of large seating capacity, at about one-half the present scale prevailing in the playhouse zone, and "the intimate theater" of limited capacity where the tendency is toward even a higher scale of prices than at present.

Since this article appeared, more than one managerial heart has been gladdened through the adoption of a policy of popular prices; and that the public may be attracted by such a policy is indicated clearly by the crowds that flocked to Powers's Theater, in Chicago, to see a new play. The policy of Mr. Powers was to sell all the remaining seats each night, after 7.30, at a uniform price of fifty cents. A line two blocks long congregated at the box office as early as 6.30 P.M.; and this state of affairs continued throughout the week.

That theatrical bargains appeal to playgoers at this period seems clearly evident; and, if it is really true that the producer is to "come back," it would be well for him to grasp the situation and realize that the demand for entertainment was never so great as now. But the great theatrical fortunes of the near future will be made by managers who cater to the tremendous new public drawn by the potency of the photoplay and other low-priced amusements, but who are gradually increasing their expenditure.

While even the $2 a seat theaters will ultimately benefit from this new public, it is the producer who will put forth compelling plays at prices between the two who will prosper from the outset.

THE FIRST NIGHTER

Fritzi Scheff in a Revival of "Mlle. Modiste" at the Globe—Bernhardt's Farewell at the Palace—Vaudeville, Etc.

"MLLE. MODISTE"

Comic Opera in Two Acts and Three Scenes; book by Henry Blossom; music by Victor Herbert; staged by Fred G. Latham; John Lund, conductor. Globe Theater, May 26.

Nanette ..... Maxie McDonald
Fanchette ..... Peggy Wood
Bebe ..... Ines Bauer
General Le Marquis De Villefranche ..... Gilbert Clayton
Mrs. Hiram Bent ..... Bertha Holly
Madame Cecile ..... Madame Gaillard
Francois ..... Henry Holt
Capt. Etienne De Bouvray .... C. Morton Horne
Lieut. Rene La Motte ..... Karl Stall
Marie Louise De Bouvray ..... Florence Martin
Henri De Bouvray ..... Henry Leone
Fifi ..... Fritzi Scheff
Hiram Bent ..... Claude Gillingwater
Gaston ..... Leo White

Ladies of the Chorus—Jean Brae, Isabella Falconer, Marguerite St. Clair, Dorothy St. Clair, Margaret Vinton, Florence Bowers, Maud Le Roy, Rose Leslie, Lou Donovan, Marjorie Edwards, Lillian Smith, Dolores Parquette, Bettie Cottrell, Minnie Martrit, Grace Hevenor, Annie Boye, Ethel Robbins, Violet Drew, Marie Francis.

Men of the Chorus—Jack Rose, Irving Finn, William Nau, Fred Hudler, Andrew Guise, Homer Potts, Frank Merrose, Robert Newman, Charles Williams, Harold Russel, Morris Avery.

This is an excellent revival of what has truly been Fritzi Scheff's greatest success. The librettist has given her plenty of elbow room not only to exercise her talents but to exploit her personality, and the composer has endowed her Fifi with some of his happiest inspirations. The plot is never obtrusive and lends itself to colorful settings, dainty costuming, and certain brilliant atmospheric touches, and it all moves with such an exhilarating pace that its very simplicity proves a part of its charm.

The opening night, moreover, was an event pregnant with a touching little human incident. It marked the return to Broadway of a once dominating artist whose perverse fate it has been for some time to forego the taste of a metropolitan triumph and court the plaudits of the one-night stands. The crotchets and caprices of an artistic temperament have shaped her destiny for some years along paths not always strewn with roses, and I can well understand the profound feelings with which she again confronted a New York audience which she once swayed with the arbitrary power of a popular idol.

It was all expressed in her grateful acknowledgement of the warm greeting accorded her by a brilliant first-night audience, which cheered her and took her, chastened and unimpaired in charm and personality, to its heart in a fervor of cordial welcome. It was a genuine triumph for her, and perhaps on no other occasion has she played with more inspirational power or sung with more real feeling.

After the first act, when Mr. Herbert and Mr. Blossom had made their bows, she was called again and again. In a little impromptu speech full of joyous tears she thanked the public for the warmth and good will displayed toward her. "I was afraid you had forgotten me," she said, "and I am very grateful that you have not." And then there was more applause, and so everything passed like a grand reconciliation, with a great deal of genuine emotion on both sides of the footlights. And once more la Scheff demonstrated that she is still the queen of comic opera, and the croakers who said she had no longer the splendid voice with which she formerly cast her spells were made to blush for their cheerless prognostication.

The opera has lost none of its pristine freshness, Miss Scheff acts better, looks better, and sings as well as ever she did, and appears in the midst of an excellent company, and with splendid scenic surroundings. C. Morton Horne is a clever, youthful leading man, who sings admirably; Claude Gillingwater is the same typical American in the part of Hiram Bent as of old, and Henry Leone, though we miss the spontaneous energy of William Pruette, scored the traditional hit when he sang "I Want What I Want When I Want It." Maxie McDonald and Peggy Wood are two bright young girls, who sang the milliners' duet in the first act in the most approved manner, and Ines Bauer scored a hit as an actress and a dancer. Also the company has a good baritone in Karl Stall, and it goes without saying, the best conductor on Broadway in John Lund.

All in all, it was an admirable performance and an ovation to the star.

AT THE PALACE

Flora La Tosca, the heroine of Victorien Sardou's drama, places unquestionably the greatest tax upon Madame Sarah Bernhardt's powers of any role of her present repertoire for the emotionalism of the distraught prima donna is pitched so tensely and is so vividly and strongly sustained. Yet her art is so marvelously moving that the characterization is sweeping in its power.

The third act of the Sardou tragedy was presented on Monday. Madame Bernhardt swept her audience to possibly the highest point of enthusiasm of her New York season. Indeed, the ovation which followed the final curtain was remarkable. Madame Bernhardt's sublime genius flashed and burned as she wept and pleaded, while her lover suffered the cruel Baron Scarpia's tortures in an adjoining chamber. The supreme, tragic power of the wonderful actress thrilled with its marvelous power, its appealing pathos and its electrical passion.

M. Lon Tellegen gave an admirable performance of the ruthless and craftily cruel Scarpia, but possibly even more praiseworthy was M. Deneubourg's playing of the lover, Mario, brave and unshaken through his sufferings.

Of striking interest, too, are the motion pictures of Madame Bernhardt at her Summer home on Belle Isle. Madame Bernhardt will sail away on Thursday for this sea swept isle of Brittany, and so the scenes were of intense interest. The unflagging vitality, the versatility, and the magnetism of the great actress thrilled even from the screen. The personality of the wonderful woman—whether we saw her playing with her pets, deep sea prawning with her friends, sculpturing or penning a newspaper article—gripped and fascinated.

Madame Bernhardt is leaving us. We—who have wept with her and have been thrilled by her superb art—will miss her presence from our stage. Her weeks with us have been weeks of instruction and pleasure. Watching her varied characterizations has readjusted our standards of acting. Her Marguerite Gautier in La Dame Aux Camelias will ever be an ineffaceable memory, and her Lucrece Borgia and her La Tosca will live always in our minds. For, as Mark Twain said: "There are five kinds of actresses; bad actresses, fair actresses, good actresses, great actresses, and Sarah Bernhardt."

AT THE ALHAMBRA

The Song of the Heart, a Story of Grand Opera Life, by Edgar Allan Woolf; Music by Anatol Friedland. The cast:

Madame Tentellucci ..... Sophye Barnard
Lloyd Armstrong ..... Robert Taber
Howard Phipps ..... Charles Robinson
Juliette ..... Anna C. Turner
Herr Stippel ..... Lou Anger

The Song of the Heart is one of the versatile Mr. Woolf's latest vaudeville contributions and, as it was presented by Miss Barnard, Mr. Anger and company at the Alhambra last week, it has plenty of popular elements. As a grand opera singer who obeys the call of her heart when her child is ill, deserting the stage and the fickle public forever, Miss Barnard is provided excellent opportunities to sing and wear stunning gowns. She is at her best in the Thais number, and her costume, designed by Melville Ellis, is quite striking. Had Mr. Woolf been as successful in providing good lines as he was in furnishing vocal opportunities, the playlet would be a great deal better. But Mr. Anger makes the most of his material. Miss Turner, too, plays the maid brightly.

Isabelle D'Ormond and Frank Carter captured the hit of the bill. Their dancing and singing turn is refreshing, original and thoroughly delightful. It is a dainty and captivating bit. W. C. Fields, the silent comic juggler, scored solidly also. The final moon song proved to be the best feature of Jack Norworth's mild act. The bill was wretchedly arranged.

"WHEN WOMEN RULE"

Louise Ripley and Helen C. Bick appeared at Loew's Eighty-seventh Street Theater last week in a bright little suffragette skit, When Women Rule. Miss Ripley, in the role of the Mayor, and Miss Bick, as the feminine "boss" of the future, scored in the humorous playlet. The act is in Boston this week and is booked solid for a year.

AT OTHER HOUSES

WEST END—The Concert, which Leo Ditrichstein adapted from the German, and in which he has played the chief role for three years, was a great attraction at the West End Theater last week. Mr. Ditrichstein as the temperamental musical genius is worth going miles to see. Isabel Irving, Madge West, Nye Chart, and Jay Quigley were excellent in the parts assigned to them. No attraction is scheduled for this week.

PARK.—The Corse Peyton Stock company entered upon its second week at the Park Theater Monday, appearing in a revival of The Great Divide. The piece is staged under the direction of Albert O. Warburg, and Edna Archer Crawford and Claude Peyton are playing the leading parts. Others in the cast are Edna Earl Andrews, Eugene Frazier, Mrs. Charlotte Wade Daniel, and Edward Farrell.

GRAND.—At the Grand this week Adolph Phillips is presenting his successful musical piece, Auction Pinochle, with the same company which presented the piece at his uptown theater all season. The performance is in German.

COMING ATTRACTIONS

June 1—Benefit for the White Rats Actors' Union. At Weber and Fields.

June 1—"Full Dress Rehearsal," given by the Green Room Club of New York. At the Majestic Theater, Brooklyn.

June 2—Hammerstein's Roof Garden opens. Vaudeville.

June 2—All Aboard. Lew Fields's Summer "show." J. W. Munroe, Carter De Haven, and Joe Barnett also in the cast. At Weber and Fields' Roof Garden.

June 2—Ziegfeld's "Follies," edition of 1913. Probably at the Aerial (New Amsterdam Roof).

July 21—The Passing Show of 1913. At the Winter Garden.

August 11—The Dream Maiden. A Viennese operetta. With Gustave Werner. At the new Longacre.

August 18—When Dreams Come True. Philip Bartholomae's musical comedy, with Joseph Santley. At the Lyric.

August 30—Hippodrome reopens.

VAUDEVILLE HEADLINERS

This Week

PALACE.—For three matinees and evenings, closing Wednesday, May 28, Sarah Bernhardt in a repertoire of one-act plays and single acts from former successes; Ethel Green, "The Rube," and Billy B. Van.

FIFTH AVENUE.—McIntyre and Heath in a repertoire of former successes; Valerie Bergere; The Key to the Heart, a new operatic comedietta by Edgar Allen Woolf; Genevieve Warner and Darrell and Conway.

COLONIAL.—Valeska Suratt in Black Crepe and Diamonds; Barnes and Crawford; Isabelle D'Armond and Frank Carter; Ed. Wynn; Edna Munsey and "The Girl" by Edward Peple.

UNION SQUARE.—George Roland company; Prince Flora; The Human Organ; Turner Twins; Grant Gardner; Grace Wilson, and Carlos Caesaro.

ORPHEUM.—Ralph Hers; Kate Elinor; Franklyn Ardell and Marie Walters; Nellie V. Nichols; The Purple Lady, and Silvers.

HAMMERSTEIN'S.—Little Parisienne; Conroy and Le Maire; Cheyenne Days; Taylor Holmes; Dance of the Siren; Billy McDermott; Eva Shirley and Cross, and Josephine.

OLD PLAY DAYS

No. 3

"One night stand as a Shakespearean critic!" This was the title conferred upon me by James H. McVicker, the first legitimate manager of Chicago.

It was this way: I was at the time the Chicago *Tribune's* correspondent on the road, and had orders to "keep grip packed at the office" so as to skip at any moment. There had been a lull on the road, and the managing editor, having been informed that the dramatic man was tied up somewhere, assigned me to write a critique on Twelfth Night at Hooley's (now Powers's), in which Ada Rehan was the star part, Viola. I had been the rounds with "Teddy" McPhelim when he had no better company, and had a talking acquaintance with all the managers, box-office wide awakes, and owls on the door. But I had never been underlined to point out the strong or weak points of any Shakespearean player.

I knew Mr. McVicker. Many an hour I sat in his office and heard him on all the best actors of his time. And how apt he was, and charming, and always, at the right place, humorous. He was a born comedian. In my straits I went to him and confessed. He shed the light of his beneficent smile upon me as he said: "I'll go with you and help you along. I would know all about that play if I shut my eyes"

When he stood with me at the box-office and I told Harry Powers what was on, he had us conducted to the manager's box. When we left the house Mr. McVicker suggested a quiet retreat where I was to receive instructions. In reply to his question I said I was allowed nearly a column. He dictated the criticism I wrote until he said it was enough.

It was after midnight when the critique was put on the night city editor's desk and I went away.

The following morning I was up earlier than usual. I went over the *Tribune* sheet by sheet. In an obscure corner, next to an undertaker's advertisement, if I remember correctly, was this:

"Twelfth Night was played at Hooley's last night with Ada Rehan in the role of Viola."

You've heard of the two words that are placed after a well-known brand of liquid!

At another time I went to Hooley's with another manager on a different mission, or, to be frank, on no mission, with different results. The manager was John Allen, sometimes mistaken for Lincoln, provided he removed his glasses, which looked more like a pair of gig-lamps than spectacles. Allen had a fool habit of sticking a knife in anybody who had, in his opinion, a vulnerable spot. Some time before John Allen swung his blade at the old Saturday Night Club that violated the city ordinance by lapping over into Sunday, at the various managers of the city.

He got down to Hooley. He said if Uncle Dick ever produced Hamlet he would make the whole cast black up, and as for Julius Caesar, "Dick" Hooley couldn't tell whether it was written by Shakespeare or Harriet Beecher Stowe. (There is still a question in the Baconian cult as to whether Shakespeare had anything to do with it.) Allen said a lot more about others, and a "cub" reporter handed in the whole story, a column. It was printed.

The night in question the gangling form of John Allen crossed my path and I invited him to wabble with me to Hooley's. When we reached the front of the house Manager Hooley was stroking his patriarchal beard under the swinging lights. It fell to me to say that we were going in to see the show.

"You may be going in," returned Mr. Hooley, "but this elongated specimen of gas couldn't go in if he paid, and"—pausing to make sure he was safe—"as I never heard of his paying for anything, I don't think he will see the show in this house."

I remember what John Allen said in reply. But it isn't the sort that can be printed in THE MIRROR.

FRANK H. BROOKS.

"THE DREAM MAID"

New York Production Set for August 11, at Longacre Theatre

The Low-Lasky production of The Dream Maiden will commence rehearsals on July 1, and, after a few days out of town, come to New York, where it will make its home at the Longacre Theater. Kela Lasky, the composer, sailed last Saturday for Vienna, where he remains for four weeks, and then returns to New York for the purpose of supervising rehearsals.

Gustave Werner, who created The Chocolate Soldier, in Vienna, has been secured to create the principal tenor role in The Dream Maiden. The principal female role is yet in abeyance, and Messrs. Low and Lasky are still undecided to which one of three prima donnas they will select for it. A metropolitan cast has been engaged. The chorus will consist of sixty select voices, and the orchestra will number some thirty instrumentalists.

John W. Fedris will have charge of the business end of the production.

BILLY ARLINGTON DEAD

Billy Arlington, known a generation ago from coast to coast as one of the leading minstrels of the country, died at a hospital in Los Angeles, May 25, at the age of seventy-eight. He was stricken with heart trouble several days ago and died last night. Arlington had recently been in the lecture field. His wife divorced him two years ago on the ground of desertion.

In the early seventies he was the head of Arlington, Catton and Kemble's Minstrels, and prior to joining that organization he made a name for himself with Christy's Minstrels in New York.

GOSSIP

J. Irving Southard has been re-engaged by Cohan and Harris for Officer 666.

Martha Rice, soubrette with the High School Girls Show company, obtained a decree of divorce from her husband, Charles A. Anderson, a musician. Edward J. Adler, the Chicago theatrical lawyer, represented Miss Rice.

Burford Hampden, who for the past two seasons has played Tyltyl in The Blue Bird, sailed, in company with his parents, on the *Minnehaha* for London on May 24. He will play with Beerbohm Tree in the Shakespearean Festival, after which he goes to Paris to meet Maeterlinck.

The creditors of Carl McCullough, bankrupt, have an opportunity to appear on June 23, when he will be examined finally in New York city on a petition to the court for dismissal and a full discharge from all debts against his estate under the bankruptcy law.

Martin Ferrari, the dancer, formerly with Gertrude Hoffmann, and now appearing in vaudeville with Natalie, after a long run at Wallick's Cafe in New York city, filed a petition in bankruptcy here, scheduling his liabilities as $1,000 and no assets. Mr. Ferrari is represented by Edward J. Adler, the Chicago theatrical lawyer.

A dramatization of Virginia Brooks's story, "Little Lost Sister," will be seen at the Victoria Theater in Chicago week of June 1, and at other outlying theaters of the same class thereafter. Its first performance will be given at Hammond, Ind., Saturday, May 31. This story created somewhat of a sensation when printed recently in the Chicago *American*. Arthur James Pegler, of the Hearst staff, is the author of the play, and is said to have worked out an interesting story.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

DRAMATIZED NOVELS

GEORGE BRONSON HOWARD, in the first of a series of essays in which he seeks to analyze the problem "What's Wrong with the Stage?" contributes some interesting views on the dramatization of popular novels in the May issue of the *Greenbook*.

MR. HOWARD attacks the dramatization of popular novels from a new point of view. Time was when the month's "best seller" was transferred forthwith, bag and baggage, hide and hair, to the stage. Suddenly a revulsion set in. The public refused to be any longer lured to the box office to see its best sellers acted, and in due time the sapient manager added one more axiom to his repertory of worldly-wise saws: "Dramatized novels don't pay."

There is something of the sophistry of the familiar dictum, "Shakespeare spells ruin" in this; and Mr. HOWARD pointedly shows why.

You may, to your heart's content, beguile the fancy of a voracious temperament for novel reading with distorted characterizations, perverted views of life, the unrealities of fiction, the HOWARD CHANDLER CHRISTY types of lovely womanhood, the RICHARD HARDING DAVIS conception of model heroes, and the whole false philosophy of social flim-flam; but reduce all these factors to the terms of flesh and bone, turn the footlights of the stage upon them in the form of drama, and the sham is exposed. The stage in the last analysis is life.

The successful dramatist is the one who reads a novel and then proceeds to forget all save that which is essential in it to the dramatic purpose.

THE MIRROR regrets having published in its issue of May 14 a letter from Mr. WRIGHT HUNTINGTON containing statements affecting Mr. EDWARD LANGFORD.

In justice to Mr. LANGFORD we feel called upon to state that our editorial of April 16 was written without the knowledge and consent of Mr. LANGFORD, who, as far as we know, has never discussed for publication the matters referred to. Our editorial, as stated, did "not assume to judge the merits" of the controversy, but treated the matter in a general way only, and we regret that any publicity was given through our columns to statements of Mr. HUNTINGTON for the truth of which we never intended to and do not vouch.

"DAMAGED GOODS"

"A MAN may keep from vice," observes GILBERT K. CHESTERTON, "by thinking about disease or by thinking about the Virgin Mary. There may be some doubt as to which method is the more efficacious, but there can be little doubt as to which method is the more wholesome." This quotation springs quickly to mind, apropos of the published advertisements of the extension of the engagement of Damaged Goods, largely due, we are told, to the requests of educators and the clergy.

There is something depressingly naive in this Socratic assumption of addled ministers and half-baked reformers that knowledge is synonymous with right living. Granting for the moment all that these people have said of Damaged Goods—which in substance is merely that it shows in effective dramatic form the evil consequences of vice—who today will be so simple as to believe that such an object lesson ever acts as a permanent deterrent? Libertines are notoriously conversant with the results of their immoral actions, yet this knowledge restrains them not a penny. Remember the cry of the old Latin poet, "I know the better and follow the worse path."

The only thing that can make for increased morality is an increase of strong individual character and of the firm discipline and training which bring out character. Mere increase in knowledge is very ineffectual. But it is characteristic of our age to approach moral problems intellectually and to expect the art form of the drama to bend flexibly to any purposive strain that may be put upon it. When will we learn it is the serious drama which preaches nothing that furnishes the best sermon?

ROBERT EDESON IN HOSPITAL

From Los Angeles comes the news that Robert Edeson is confined in a hospital there in a serious condition as the result of a fall on the stage. Blood poison has set in and unless there is an improvement scraping of the affected bone will be necessary.

Mrs. Edeson is only just recovering from a nervous breakdown, due to constant attention at the bedside of her three-year-old daughter Roberta, who recently underwent an operation in the Southampton Hospital, Southampton, L. I.

According to telegram dated May 23, received by H. H. Frazee, owner and producer of Fine Feathers, from John Stout, his representative with the company, Mr. Edeson had so far improved that he was ready to resume his role on the night of that date.

EDITOR'S LETTER BOX

A SUBSCRIBER, Cleveland, O.—The late Clyde Fitch's The City was produced at the Lyric Theater on Dec. 21, 1910, by the Messrs. Shubert, with the following cast: George Rand, A. H. Stuart; George Rand, Jr., Walter Hampden; Mrs. Rand, Eva Vincent; Teresa Rand, Lucille Watson; Cicely Rand, Mary Nash; George Frederick Hannock, Tully Marshall; Bert Vorhees, George Howell; Eleanor Vorhees, Helen Holmes; Gordon Van Vranken, Edward Emery; Susan, Jane Gail. The drama may be played on the road again next season.

MARY EMBY, Canton, Ill.—Going Some was produced at the Belasco Theater on April 12, 1909, with this cast: J. Wallingford Speed, Laurence Wheat; Larry Glass, Walter Jones; Berkeley Fresno, Herbert Cothell; Auererio Carara, E. J. Fernandes; Willie, George Leach; Jeannie Chapin, Muriel Starr; Helen Blake, Osa Waldorp; Mariedetta, Crosby Littlie. Your other questions will be answered in the motion picture department of THE MIRROR.

VALERIE WEST—Chauncey Olcott was born in Buffalo in 1860 and was educated in the Buffalo schools. He appeared as a ballad singer at the Academy of Music in 1880, and made his first professional appearance at the Union Square Theater as Pablo in Pepita in 1886. He appeared in The Old Homestead in 1888-90, as Ralph Rackstraw in Pinafore, and Nanki-Poo in The Mikado in 1890. He studied music for a time in London and appeared there in 1891 in Miss Decima and in 1892 in Blue-Ey'd Susan. He has since toured America in Mavourneen, The Irish Artist, The Minstrel of Clare, Sweet Inniscarra, A Romance of Athlone, Garret O'Magh, Old Limerick Town, Terrence, Edmund Burke, Eileen Asthore, O'Neill of Derry, Ragged Robin, Barry of Ballymore, and Macushla.

AUGUSTUS DE CIZEDLLE, Chicago.—George Ohnet's old drama, Le Maitre de Forges, The Ironmaster, has long been considered a standard drama in stock. The earliest American performance of The Ironmaster to be found in THE MIRROR records is a presentation of an adaptation by A. W. Pinero of the Ohnet drama at the Fifth Avenue Theater on Oct. 17, 1889. The performance marked the American debut of Mrs. Kendal. The cast: Philippe Derblay, Mr. Kendal; Duc de Bligny, Joseph Carne; Octave de Beaupre, John Glendinning; Baron de Prefont, A. M. Devison; Moulinet, J. E. Dodson; Bechelin, T. N. Wenman; Old Gobert, H. Deane; Marquise de Beaupre, Fanny Coleman; Baronne de Prefont, Violet Vanbraugh; Athenais, Florence Cowell; Suzanne Derblay, Angela Cudmore; Claire, Mrs. Kendal.

EDWARD VORNDRAN, Pittsburgh.—Space prevents the reprinting of programmes, with cast and synopsis of scenes, in THE MIRROR LETTER BOX. You might address the William A. Brady offices, The Playhouse, New York, and make some arrangement to secure a programme of the Robert Mantell production.

E. W. D., Winnipeg.—Address Daniel Frohman at the Lyceum Theater, New York.

CINCINNATI.—We do not know the publisher of Miss Elsie Janis's reputed book, "Love Letters of an Actress." The whole thing smacks of the romance of a press agent.

ALICE NIELSEN'S PLANS

Editor DRAMATIC MIRROR:

SIR.—I have read, with interest, an announcement in your paper this week that Alice Nielsen is to return to light opera. No one has any right to make such an announcement, as Miss Nielsen has no such intention.

She is under my exclusive management, and will continue to do concert and *grand* opera work for the coming season. The season following we hope to produce an English *grand* opera entitled Lady Babbie, and made from the book "The Little Minister," but is not light opera in any sense.

Please publish this, so as to correct a rumor which has constantly been renewed ever since this very popular artist left the opera stage. Miss Nielsen sang at seventy-five performances last season and received $750 a performance, so you can readily see that she would be very foolish to return to light opera.

Thanking you for the space, believe me,

Yours very truly,
CHARLES L. WAGNER,
Manager.

NEW YORK CITY, May 23.

WILL DO IT

Editor DRAMATIC MIRROR:

SIR.—May I suggest that the editor of THE MIRROR take a day off and write a reply to the fadists who would make us believe that Bacon, Rutland, or George M. Cohan wrote Shakespeare's works? I am not sure but that in some future generation we shall have a Professor Dembion, Howard Shafter, or Ignatius Donnelly tracing the authorship of The Two Dromios to the author of Mutt and Jeff, the Katzenjammer Twins, or Gaston and Alphonse.

GEORGIN.

SPARKS

(*From the New York Times.*)

Fifteen authentic documents belonging to Shakespeare's era and relating personally to him as an actor, tax-payer, property owner, theater manager, and plaintiff in a law suit were exhibited at the Public Record Office in London as part of the celebration of the 349th anniversary of his birth. Probably there are few other distinguished Englishmen of the latter part of the sixteenth and beginning of the seventeenth century, not connected with either the church or the government, for whose existence such an array of documentary evidence could be obtained. We know enough of Shakespeare, the man, to know that he was well-known to his contemporaries, that he wrote plays and poems, acted, managed theatricals, made money, and retired to country life. He was not a university man, he was not esteemed at Court, he was never in public life, and his two experiments with the publication of his own writings must have discouraged any idea he may have cherished in his young manhood of gaining fashionable recognition as an author. Certainly there is no evidence that he authorised the publication of any of the quartos containing his plays. The texts obtained by the printers were often garbled and incorrect. Shakespeare took no care of his manuscripts. If that is mysterious, there is a Shakespeare mystery. But there is no other mystery about Shakespeare. The Baconians, who refuse to believe that a genius could exist who was not bred in a university, who overlook the many evidences of the lack of bookish learning in Shakespeare's works, and magnify a few seeming indications of deep scholarship, have made their own case out of their own imaginings.

CASH REGISTER DRAMA

(*From the New York World.*)

In the *World's* review of the dramatic season which is published to-day it appears that the number of events in New York's forty four so-called first-class theaters reached the record total of 191. The managers' extravagant designation of these houses is likely to be regarded with doubt by the people who spent their time and money on nearly forty failures produced in them during the year.

Entirely new prose plays, including fourteen one-act plays, aggregated 105. There were also twenty-eight new operettas and musical comedies. Of the revivals, only eleven were devoted to the Shakespearean repertoire.

It has been said that every one, at some time in his life, is seized with an ambition to write a play. But that the combined efforts of all the geniuses, near-geniuses, and amateurs in a single season will create 105 plays worth asking the public to pay to see is absurd on the face of it.

Probably one-third of these plays would never have reached the footlights if the number of New York stages was in nicer adjustment to the needs of the art they are expected to foster. A mistaken impression prevails that to become a theatrical manager it is necessary only to put up a building, hang out an electric sign, and buy the necessary license.

One of the greatest dangers to dramatic art in New York is the city's oversupply of theaters, which is constantly increasing. It debases the standard of the stage and tempts managers to become merely gamblers with public whim.

ANOTHER ROOF GARDEN

On May 31, the last day of the month, the managers of the Madison Square Garden Roof announce another roof garden will be opened for those looking for relief from the noise and heat of dusty Broadway. It is said that the roof has been transformed into an Oriental Garden, and the Roman dancing pavilion of last season has been enlarged for the benefit of those turkey-trotters for whom the hot weather holds no terrors. For fun and diversion a "Laughter Pike" has been built, and for the hungry ones there is a Chinese restaurant. Another novelty is the "Wishing Tree." Its success depends upon one's faith in the Chinese belief that a wish made under this tree will be granted.

Personal

MARLOWE.—Julia Marlowe, now playing in Shakespearean repertory, at the Shubert Theater, in Boston, was invited to break the ground for the new Wilbur Theater, which is to be erected on Tremont Street, nearly opposite the Shubert, in time for an inaugural play next October. The function took place on the nineteenth of the month, Miss Marlowe receiving the spade from Mayor Fitzgerald.

HOWARD.—George Bronson Howard is writing a series of stage stories and essays in the *Smart Set* and the *Greenbook* which have a peculiar interest for all persons interested in the theater. The *Greenbook* series starts with a discussion of "Popular Novels on

MANAGER AL. H. WOODS AND HIS WIFE, RETURNING FROM HIS CONQUEST OF THE WORLD.

the Stage," regarded from an independent point of view, in which Mr. Howard takes the platform and declares that, careless as are the verdicts of the playgoing public, they are, nevertheless, Godlike when compared with the verdicts of those who read books. The author intends to collect the series in a volume to be entitled "What's Wrong with the Stage?" The *Smart Set* series will also be issued in book form as "Pages from the Book of Broadway."

SANDERSON.—Julia Sanderson made her first appearance on any stage in Philadelphia when a child. For nine years she was a show girl in the chorus; afterward she played all kinds of roles in a local stock company in Philadelphia. She was then fourteen years old. She appeared in a melodrama in Philadelphia, and then came to New York, where, after many failures and discouragements, she obtained a place in the chorus of Winsome Winnie, in which Paula Edwards was starring. That was her real beginning. Then she appeared successively in A Chinese Honeymoon, Wang, Fantana (her first original part was in this play), The Tourists and The Dairymaids. Her great success was achieved in The Arcadians. Last season she was co-star with Donald Brian in The Siren, and this season finds her the full-fledged star of The Sunshine Girl, at the Knickerbocker. Miss Sanderson's peculiar charm and sweet prettiness are her greatest assets. In private life Miss Sanderson is fond of home life, taking no delight in the hum and confusion of Broadway restaurants, or in the so-called delights of the New York's ultra-Bohemia.

"PURPLE ROAD."—This week's cover of THE MIRROR represents Valli Valli and Mr. Brockbank in a scene from The Purple Road. The picture is from a photograph by White.

MORTON.—Martha Morton sails to-day on the *Kaiser Wilhelm II.* for Leipzig, Germany, where she will spend most of the Summer. Miss Morton makes this trip annually, and usually accomplishes business as well as pleasure while abroad.

AULICK.—The news of the illness of W. W. Aulick, general press representative of the Liebler Company, was read by thousands in last week's papers with a sense of profound grief. Mr. Aulick is one of the most competent and widely popular men connected with New York theatrical affairs, a man with a wholesome disposition, whose cheerful character and generous nature have endeared him to a host of friends. THE MIRROR sincerely hopes that he will have a rapid recovery.

JOHN CRAIG'S NOTABLE UNDERTAKING

(*Continued from page 8.*)

ing by turns as entrances to houses or nearby gardens and exits from interiors—a new and delightful convention. Overhead a cornice, binding the two "portals," brings the top line low enough to eliminate the old, unpleasant strips of canvas which usually serve for "sky." The interiors were "boxed in" by simple hanging curtains, which were drawn aside for exteriors, leaving a blue cyclorama round the back. High walls and another door, with cypress trees in silhouette, and the soft light from behind casting real shadows, made the scene of the priory, which we have here reproduced. The scene of the mart was the largest and most ambitious scene. Mr. Macgowan's description of it is again well worth quoting:

"Following Mr. Platt's general policy of setting the stage in planes, with no attempt at exaggerated lateral perspective, with interiors in the front half and exteriors in the rear, the forward part of the stage is more or less in shadow. Above hangs a shading canopy of yellow through which the light is diffused. Beyond is the dazzling parapet above the sea. It is flooded with blazing light, and there the tradespeople pass back and forth, with an occasional negro for sharp contrast. Over the edge of the parapet the scene seems to pitch down; for only the tops of masts and sails lift above it; the people see themselves on the edge and look over, and every now and then some one goes up or down by hidden steps at the back."

It is greatly to Mr. Craig's credit to have made this bold departure from custom in his settings, to attempt to transform into a thing of suggestive beauty and imagination what with too many local stock companies is a mere congerie of old and tawdry scenic fixtures. And it is especially significant that this practical trying out of new ideas should have been undertaken at a comparatively small and comparatively unimportant stock company theater, rather than at one of the over-plentiful theaters which just now are non-dividend-producing real estate on Broadway.

H. E. STEARNS.

PLAYS AND PLAYERS

Sophye Barnard, the light opera prima donna, who introduced a dramatic play with incidental music to New York vaudeville last week, will continue in this sketch until July, when she will retire to begin rehearsals with a new play to be seen in New York in the Fall.

Laura Burt will remain with Damaged Goods during its present run in New York; a season, by the way, which has been extended for the fourth time. Miss Burt has scored a decided hit as the nurse.

Sallie Fisher has gone to her bungalow in the Adirondack Mountains for the Summer. Miss Fisher had a fairly active season, having sung the prima-donna roles in Forty-five Minutes From Broadway, The Woman Haters, Eva, and a vaudeville sketch, besides having been married.

Whitford Kane, the English character actor, who has been appearing in Hindle Wakes, The Drone, and other plays since he came to this country last season, sailed for London, Saturday, to remain several weeks. He will return in July with new plays. Mr. Kane will spend some time with John Galsworthy while in England. They are old and close friends.

Ian Maclaren, who has just concluded a season with Tyrone Power, playing Cassius to the latter's Brutus, will play a series of special engagements with the principal Eastern stock companies during the Summer. Many of these companies have determined to make productions of plays by Shakespeare, and Mr. Maclaren is to be especially engaged for the principal roles.

Edward Fielding, who is now appearing with Madame Nazimova in Bella Donna, has not left that company, as announced. On the contrary, Mr. Fielding has been engaged by Charles Frohman for next year, making his fourth season with this actress. The present season will not be concluded until July, when Madame Nazimova will sail for London, to be followed shortly thereafter by Mr. Fielding, who will remain abroad only a few weeks, the season for 1913-14 commencing early in October.

Mr. and Mrs. W. A. Carter, of 3698 West Pine Boulevard, St. Louis, Mo., have just announced the engagement of their daughter, Jessie Carter, to Ewing Studebaker Riley, of South Bend, Ind. The wedding will probably take place in June. Miss Carter was leading lady with the Wright Huntington Stock company this season. Mr. Riley is a grandson of the late Peter Studebaker, of wagon fame.

On Monday, April 21, 1913, in Reading, Pa., Katherine Irving, late of The Derelict company, and Don Hancock, leading man and manager of a vaudeville act named June, playing the Hippodrome in that town, were married.

Broadway Favorites

Maude Turner Gordon closed her engagement with Grace George in Divorcons a week ago, and is now rehearsing a new production under Wm. A. Brady.

Miss Gordon has been in nine failures in one season, a record for any actress. A few weeks ago she was asked to appear in a special performance of Suttee, and in three rehearsals played one of the most important roles in the piece with a dash and confidence that would indicate weeks of rehearsing. When asked why and how she did the role, Miss Gordon responded: "In the first place, I played the part because they told me it was a difficult and thankless role. That interested me, and I am extremely fond

MAUDE TURNER GORDON.

of mastering these parts to give an interpretation that will make the part really my own. By that I mean a Maude Turner Gordon part, a part completely saturated with comedy, a part about which people talk."

In Divorcons, Miss Gordon made a marked impression by her acting, while her gowns received comment from all who viewed them.

Miss Gordon appeared in musical comedy this season, and at the Broadway Theater, in The American Maid, scored a success that is the only living memory of the piece. Her work in the original production of Alias Jimmy Valentine, with H. B. Warner, at Wallack's, is still fresh in the memory of the public; and her starring season in The Climbers established her on the road as an actress of remarkable talent.

Miss Gordon has played stock in nearly all the large cities. She commands dramatic resources that make her an ideal member for a company. Her light comedy work is charming and her treatment of strong dramatic situations remarkably effective. Besides this, she is an emotional actress of great ability. She has an attractive stage presence, her beauty of feature being enhanced by a perfect figure.

From a very early age her life has been spent in acting, and she has appeared in some of the best companies in the United States.

CHAMBERLAIN BROWN.

TOTALS FOR PARIS

The amount paid for admission to various places of amusement in Paris is enormous, as is proven by the statistics for the year 1912, which have just been published. The total amount taken in the various amusement resorts during that year was over $13,000,000. In the year 1911 the total receipts were $11,500,000, and the increase is traced to the opening of many new amusement resorts and the rapid increase in moving-picture theaters. One of these places had receipts, on the year, of over $300,000. The largest receipts at any one place was from the opera, that aggregating $600,000. It is explained that nearly all visitors to the city pay at least one visit to the opera, and this swells the receipts at that house. There are hundreds of moving-picture theaters in the city, many new ones having been opened this year. As they all report big business, it is expected that the receipts for 1913 will break all records in the country. Exact statements of all moneys received at places of amusement are required on account of a government tax, so the quoted figures are exactly correct.

On the Rialto

When the captain of the Philadelphia baseball team shall make his debut as an actor at the full dress rehearsal of the Green Room Club at the Majestic Theater, Brooklyn, Sunday evening, June 1, something should be "Doin." Eh, Charles?

Harvard students are to be encouraged to develop their acting ability as well as their writing talent for the stage and to have their opportunities broadened beyond those afforded them of appearing in musical burlesques. To this end the character of Archibald Graham in The Blindness of Virtue will be surrendered by Paul Haensel for one performance to the Harvard actor who is selected by Joseph P. Vion, the manager of the company. It is possible that a chance will also be given to the amateur actors of Tech, Tufts, and Boston University, but at present the Harvard men are the ones whose applications are under consideration.

Could the lady who was recently seen at a popular Broadway resort wearing an aquarium on her head be said to be suffering from water on the brain?

Charles Rann Kennedy filled the pulpit of St. Christopher's Episcopal Church at Oak Park, Chicago, one recent Sunday morning and all its parishioners turned out to hear him discourse on "Stained Glass Religion and Real Religion." Among other things the impressive dramatist of The Servant in the House said was this: "We look at the stained glass windows of our churches and too often we come to the conclusion that the figures represented thereon are typical of the Christians of the time of our Savior. Let me tell you that Bible people were not of the stained glass variety; they were just common, every-day folk, like you and me. They laughed and ate and maybe gossiped a bit and were happy in the small things just as are we to-day."

A good place to keep away from is Toronto. The moral waves are beating high there. I have repeatedly called attention to Toronto as the Puritanic mainspring of the American continent. The latest victim is Carlotta Nilsson and her company. Each member was fined $5 for appearing in a play which a lot of hectic reformers declared offensive. Ever since the American invasion of Canada began there has been cropping out a nasty British trait against citizens of this country. The first real victims are the players. Deborah may be a bad play, but I don't believe Miss Nilsson would be connected with any production that offended respectable theatergoers. How to keep from offending a coterie of visionary purists is another question.

While Maude Adams was playing Peter Pan in Salt Lake City, her old home, recently, some one grew reminiscent and told a story of how she once sang two songs at a performance there for the munificent sum of $7.50. The songs were "The Yellow Gal That Winked at Me" and "Pretty as a Picture." Of course, that was long, long ago—in 1881, to be exact. THE USHER.

BESSIE McCOY'S FAREWELL

Bessie McCoy's last venture pending permanent retirement from the stage will be made in Three Twins, for which M. Whitmark & Sons have secured the rights from Boyle Woolfolk. The Whitmarks will pay a royalty on the piece which Miss McCoy is to do in the big vaudeville houses, but the exact time of her advent into varieties is not yet announced. Miss McCoy is now Mrs. Richard Harding Davis.

FERGUSON SUCCEEDS MISS REED

Florence Reed will retire from the Morosco company at Los Angeles on June 1. Elsie Ferguson, now playing at the Lyric, this city, in the revival of Arizona, succeeds Miss Reed, when that play closes May 31.

Malcolm Williams also retires from the Morosco company on June 1.

INDIANS TO PLAY "HIAWATHA"

Indians from the Iroquois reservation at Lake Erie will perform Hiawatha in a theater on the estate of E. C. Delafield, situated a short distance from the end of the Broadway subway lines. The theater is a beautiful dell, with a lake, loaned by Mr. Delafield for the occasion.

The performances, which will run from June 9 to July 5, every day, afternoon and evening, are given under the auspices of the Woman's Municipal League, and will be directed by F. E. Moore.

TWELVE FRENCH PLAYS AS STARTER

The promoters of the French Theater Company definitely settled on May 22 to produce twelve French plays next season. The season is to last about twenty-four weeks. The theater, which the company is to occupy, has not yet been selected. Each play is to be performed in New York for one week, then will be taken to Baltimore, Washington, Philadelphia or Boston. Popular American plays in French may also be presented.

LEE SHUBERT REGRETS

Lee Shubert bemoans his failure to have copyrighted the American revue now running in London, upon learning that the London Opera House management is taking in about $32,000 a week.

Said Mr. Shubert: "Hereafter I propose to copyright my stuff in England previous to its production. I figure that I have lost thousands of pounds this year by my failure to do this," according to a London news item.

VIOLINIST AND SINGER MARRIED

Guy Herbert Woodward, head of the violin department at the Bush Conservatory, Chicago, who went to Omaha on May 10 to bury his mother, was quietly married there to Miss Vera Allen, former star of the Aborn Grand Opera company. They will make their home in Chicago.

AN ECCENTRIC CONDUCTOR

The celebrated and eccentric Russian conductor, Mr. David Steinman, who is said to illustrate the composer's ideas by the aid of plastic and grace, assisted by his famous orchestra, has been engaged at Churchill's restaurant at Broadway and Forty-ninth Street. This will be Mr. Steinman's first engagement on this side of the Atlantic. He is said to be one of the most unusual conductors that ever has appeared before American audiences, and is even more eccentric than Creatore. His programme includes musical numbers, ranging from the most popular ragtime to classic symphonies. Eight acts are also on the cabaret bill for the week.

A MAN'S GAME

Arthur C. Aiston will send out Estha Williams in A Man's Game again next season, opening the second annual tour of the play at Norfolk early in September. Only the largest of the Southern cities will be played en route to New Orleans. After New Orleans, Texas will be visited, from which State the company will go to California, and return through the Northwest, playing Chicago, Kansas City, St. Louis, Cincinnati, Pittsburgh, and other Eastern cities. The tour last season stamped the play as a drama of power and real emotions, and the critics gave Estha Williams unstinted praise for a deeply impressive and most virile portrayal of a role which had to be most delicately handled.

The PUBLICITY MEN

John A. Murkin is the publicity manager for the "Greater New York Fair and Exposition" to take place at Empire City Park in this city during the month of August. All the features of a real fair will be included. There will be prize live-stock, agriculture and the industrial arts will be represented, and for amusements there will be night horse shows, speed contests, fireworks and Midway attractions. More of this fair anon.

R. J. Madden is busily press-agenting the White Rats Charity Fund benefit which will occur June 1 at Weber and Fields's Forty-fourth Street Theater. A big fuss is made over the fact that there will be no auction sale of box seats or orchestra chairs—highest price $2. The benefit is appropriately called a "scamper."

It is good news that the shock and resulting illness of W. W. Aulick, of the Liebler Company's publicity office, will not prove serious, and that with sufficient rest Mr. Aulick may resume his old duties as diligently and effectively as ever. We have yet to meet a single theatrical person who has not honestly wished Mr. Aulick the speediest recovery possible.

Will J. Davis, in the Chicago *Inter-Ocean*, gives some reminiscences of John Dillon, the famous comedian of the old school. He says of him:

"Modern methods of publicity were wholly beyond his understanding. When he was starring he never wanted his name played up in advertisements, and his manager's insistent attempts to bill him as 'America's greatest comedian' gave him more trouble and worry than anything else in his career. After continued vetoing of advertising proof conferring this title upon the actor, his manager would say:

"'Well, you are America's greatest comedian, aren't you? What's the use of concealing the fact?'

"'Now, Blaisdell,' John Dillon would say in his most conciliatory manner, 'I'm willing to assume to be the greatest of anything you say, but I think it would be much nicer to surprise the audience.'"

Imagine turning down a press-agent position which calls for $10,000 salary the first year and $15,000 the four years ensuing, with the contract signed by all the three members of the firm to make assurance doubly sure! Yet such is the story that drifts in from Chicago apropos of Tom Burke, known as the "C. Sharp" of the Chicago *American*. Burke prefers remaining with the Hearst newspaper at a regular reporter's salary to becoming press agent for the Jones, Linick and Schaefer Agency. It is said that two men together have offered Burke $150,000 with which to start a paper in New York similar to the morning *Telegraph*. Burke, however, will listen to no overtures, and remains loyal to the Chicago *American*.

The announcement that Fritzi Scheff will permit no bill-posting for her engagement in Mlle. Modiste is in line with the tendency to-day all along the line to reduce out-of-door advertising for stage attractions to a minimum. The Boston Theater Managers' Association is said to have decided to do away with it altogether, beginning the coming season. Bill-posting in Chicago is also reported in high disfavor.

The trouble seems to be that advertisers do not give preference, or even a good position, to theatrical advertising.

Touching upon the bleaching process employed in the counterfeiting scene of The Argyle Case, the following is E. D. Price's reply to THE DRAMATIC MIRROR'S anxious inquiry.

"Sure, it means that 'perfectly good' one-dollar bills are destroyed every evening. 'Not 'a few,' but two, to be scrupulously exact. Old Doc Kreisler, the arch counterfeiter, bleaches 'em to secure the government fiber paper, and raises 'em to one-hundred-dollar treasury notes by his own original color-photography scheme. It is all very interesting to watch. The expense? Poof—a trivial detail. Next season Mr. Hilliard gives 389 performances of The Argyle Case, including extra matinees. In forty-eight weeks now booked. Old Doc Kreisler, with his acid bleach, will spoil two perfectly good one-dollar bills at each performance, a grand total of 778. The simplest mathematical calculation, brought within the grasp of even mediocre intelligence through the great number of free night schools, shows that $778 is added to the season's expenses. But this is a mere bagatelle. When an enterprising management can give an audience a new thrill at a dollar a thrill, it is not only a public obligation, but a personal pleasure. Why be a piker about a few thrills? Money is no object. Art is everything."

John Blackwood, the Los Angeles manager, will probably give his entire time to the management of the Little Theater, recently opened in the Athens of California.

James Plede, press representative for William Faversham, formerly with George Arliss, will take charge of the press work for the Fealy-Durkin company at Lakeside Theater, Denver, the coming season.

PEN KENNEDY DEAD

Pen Kennedy, the old actor, for whom THE MIRROR, in a recent issue, published an appeal which was promptly responded to by a number of charitably inclined persons, died at the Tuberculosis Infirmary, at Ward's Island, on May 23, at the age of fifty-two. The funeral took place from the "Funeral Church," 241 West Twenty-third Street, on Monday last.

MATTHEW WHITE'S FATHER DEAD

The father of Matthew White, Jr., was burned to death in his Summer home at Monterey, Mass., Monday night, May 19. He was seventy-five years old and was unable to save himself when the flames during the night destroyed the house. Mrs. Whittington, Mr. White's sister, escaped with other inmates. Matthew White, Jr., now represents the Munsey publications in London. He was formerly dramatic editor of *Munsey's Magazine*.

HOPPER'S LATEST

An auspicious event at the Lambs' Club took place on Friday night last, when the membership celebrated the fifth nuptials of their esteemed co-member, W. De Wolf Hopper, with Elda Curry. The secret had leaked out that an out-of-town wedding had taken place on the previous Friday, May 16, just three weeks after Mr. Hopper's divorce from his former and fourth wife, Nella Bergen. Hence the frisk and joy in the fold.

JANET BEECHER IN BENNETT PLAY

Winthorp Ames announces that he has engaged Janet Beecher for the principal female role in Arnold Bennett's comedy, The Great Adventure, which is to open Mr Ames's new Gotham Theater on West Forty-fifth Street early in September. Miss Beecher will play the part of Janet Cannor, now being played in London by Wish Wynne, and Miss Beecher, with her sister, Olive Wyndham, left yesterday for England to see the London production. Practically all the American managers who are in London have congratulated Mr. Ames on having secured the rights to this play, which has been so great a success this season in the English capital.

Thomas, Boston.

Miss Marlowe. Mayor Fitzgerald. A. L. Wilbur. C. H. Blacksll.

JULIA MARLOWE BREAKING GROUND FOR THE WILBUR THEATER, THE SHUBERT'S NEW HOUSE IN BOSTON.

Julia Marlowe and Edward H. Sothern were the chief figures in the ceremony last week of beginning work on the Wilbur Theater, the Shubert's newest house in Boston. After being introduced by Mayor Fitzgerald, who referred to her as one whose name is revered wherever the English language is spoken for the high ideals she has ever maintained in stage work, Miss Marlowe, with some difficulty, transferred some dirt from the ground to the waiting cart, using a specially made silver spade. Mr. Sothern also did a little digging, and spoke a few optimistic words about the future of the theater. The mayor then had the gathering in the first verse of "America." It was expected that the ceremony of cutting down the old linden tree on the theater lot would also be carried out, but this will be done later. The tree was planted in 1869 in the yard of the old Winthrop School. Pieces of the tree will be presented to former members of the school as souvenirs. The new theater will be ready in October. The Shuberts are associated with A. L. Wilbur in the enterprise.

ACTORS' LABOR MOVEMENT

Charles Dickson Discusses the Manager's as Well as the Actor's Side

The world-wide movement of the wage earner toward greater security and protection is now being felt in the players' world, where a similar unrest is manifesting itself and where steps are being taken to bring about more reliable conditions.

In California, through the activity of the W. R. A. U., legislation has been obtained which guarantees the theatrical employe against loss, through means of an equitable contract, backed by a deposit on the part of the manager, which, in case of possible collapse, covers back salaries and return fares. It must be considered, however, that the State Government of California is largely influenced by the labor party, which made it comparatively easy for the W. R. A. U. to impress itself upon the law-making body there. Whether similar results are within calculable distance in other States of the Union is still to be demonstrated. However, organization will go far toward testing this all-important question. In England and Germany a similar movement thus far has borne but barren fruits, and the actors' claims are still to be adjudicated.

Here in New York the W. R. A. U. has shown virile activity and some things have been accomplished for the betterment of the vaudeville profession. The "legitimate," however, is still far from unanimity in the field of co-operation and mutual protection. True, the Actors' Order of Friendship has for many years looked after the interests of its membership, which is limited in numbers compared to the profession as a whole, however.

The newest movement on foot, which promises to achieve some of the things desired, consists of the recently organized Actors' Equity Society, as to which THE MIRROR informed its readers through an interview with Richard Bennett, one of its founders, in a recent issue.

In order to feel out the sentiment of the profession on the purposes and plans of the Actors' Equity Society, THE MIRROR has decided to get opinions from some of its prominent members, and we herewith present that of Charles Dickson, whose long career as actor and sometimes manager is worthy of note and should prove interesting, not to say valuable.

To a representative of THE MIRROR, Mr. Dickson, when questioned on the various phases of the movement, after a little deliberation, said:

"I am in thorough sympathy with any movement that will bring about the purposes the organization you refer to are aiming at. There are, however, several very important points to be considered.

"In the first place: It seems to me that this organization is started by a coterie of gentlemen who some years ago would have scorned to do what they are now endeavoring to bring about. While I appreciate and admire the altruism which tries to better the condition of the "under dog" in the profession, we must not forget that individually the individuals were concretely labor unions in themselves and did for themselves then what they now propose doing for the general good. They could demand equitable terms for themselves. Now they propose to organise for the purpose of similiar concessions for all actors. Formerly anything which smacked of labor organization was resented. The proverbial egotism of the actor militated against it. As I said before, I thoroughly believe in the principles and objects aimed at, but I also realise the manager's point of view as well as the player's, having been both myself.

"In the first place, it must be borne in mind that there is no enterprise as risky as play producing. A great many people know what a good play is in manuscript, but who can tell what will be a successful play? A good play is not necessarily a successful one, no more than a successful play is always a good one. If managers could, to a fair degree of certainty, know what the public would accept, it would be unnecessary for the actor to organise for self-protection. And even should the organization become an accomplished fact, it is still an open question, to my mind, whether the actor's status would be improved, owing to the speculative nature of the theatrical profession.

"You see," continued Mr. Dickson, whom to question categorically it was needless, as he seemed full of the subject, and his speech flowed like a purling stream down hill, "the irresponsible manager is not always the irresponsible. He may be so to-day and to-morrow he may be the very opposite.

"Within my own personal knowledge, with very few exceptions, I assert without fear of contradiction that the most responsible managers of to-day have at one time or other in their careers been so irresponsible that they could not pay their obligations, and, as far as I am personally concerned, I am ready at any time to link my fortunes to any manager who, in my judgment, possesses the requisites for success, even though he lack that prime essential, capital. I have done so frequently during my long stage career, and expect to do so again."

"Mr. Dickson, how about the compensation for weeks of rehearsing? You know how often actors are expected to put in hard work, long hours for a long period of time, only to find themselves out after one night, or one week, of a play that fails."

"In the matter of rehearsals, I believe that three weeks is sufficient for a good performance," replied Mr. Dickson. "I do not know a play which cannot be produced in that time. This does not refer to chorus drilling, understand me. Just consider what some of the stock companies do in a week's time.

"Now, I cannot see how they are going to better the condition of the individual whose condition will not stand betterment—I refer to the rank and file—and for the reason they cannot combine enough of them to present a solid front. The big fellow who can demand and enforce a reasonable contract will not for any length of time sacrifice himself for the inferior individual. Nor are the reasons lacking why he should not.

"A manager may have a part for a three hundred dollar a week actor, but he can get a fifty dollar a week man to play "at it." The difference in the salary is the difference between the artist and the mechanic. Under these conditions the artist becomes an individualist and will remain such. He cannot be expected to sacrifice himself for his inferior; nor will he for any length of time.

"The spirit of the Actors' Equity Society is a beautiful one, and I should like to see it succeed; but as conditions are in the theatrical profession I think they will succeed in a measure only and not wholly so. By that I mean that they may be able to enforce or secure a contract making salaries secure and at the same time crush the individual manager who strives to secure a foothold, and who would eventually become successful (and responsible as well) by virtue of good managerial ability, while lacking the necessary capital for the time being. In other words, capital is not the entire works involved in play production. Business ability, judgment, courage, and persistence—not to mention character— are as valuable as mere capital and should form part of the estimate of all individual assets.

"You know I have the honor to belong to an association that embodies everything for which the new society stands. It has been in existence for over fifty years, and numbers among its members the very flower of the dramatic profession. I allude to the Actors' Order of Friendship. It has the respect of all the better element of the profession and is always ready to arbitrate any points of difference that may arise between actor and manager. *Character* is the prime requisite for membership, and should any question arise requiring adjudication, as between actor and manager, the Actors' Order of Friendship would prove a welcome arbiter to either party to a controversy, owing to its high standard of 'Honor, Union, and Justice.'"

BERNHARDT WREATH SUBSCRIBERS

The following is a complete list of the names of the dramatic and vaudeville artists who have subscribed to the golden laurel wreath to Madame Bernhardt:

Madame Yorska, Mrs. Henry B. Harris, Robert Hilliard, Cecelia Loftus, George Fawcett, Frank McIntyre, George Arliss, Dorothy Donnelly, Julia Arthur Cheney, Klaw and Erlanger, Arnold Daly, Lotta M. Crabtree, David Warfield, William Courtenay, Margaret Anglin, Doris Keane, Valli Valli, Maggie Mitchell, Herbert Kelcey, Effie Shannon, Julia Dean, J. Devereaux York, Blanche Ring, Edmund Breese, Sara Lindman and Samuel Shipman, William H. Crane, Matilde Cottelly, Frank Keenan, William Courtleigh, Joseph H. Grismer, James T. Powers, Elizabeth Marbury and Roi C. Mercrue, Charles J. Richman, Elsie Janis, Julia Sanderson, Maxgie Klein, Virginia Harned, Elsie Ferguson, Otis Skinner, E. H. Sothern and Julia Marlowe, Grace George, John Barrymore, John Craig, Cyril Scott, Mrs. George J. Gould, John Cort, William H. Thompson, Laurette Taylor, Billie Burke, B. F. Keith, Jefferson De Angelis, William Seymour, Martin Beck, Herman Fehr, Charles Feiely, E. F. Albee, David Belasco, Helen Freeman, Le Theatre Francais Company, Inc., John Mason, Charlotte Granville, R. D. McLean, Odette Tyler, James O'Neill, Edwin Arden, Wilson Melrose, Mr. and Mrs. Sam Martan, Valerie Bergere, Elizabeth Murray, Mrs. Frank M. Taylor, Beatrice Ingraham, Robert Emmet Keane, Mrs. Jack Wilson, W. S. Dickinson, Resiska Dolly, Martin Brown, Herbert Warren, Katherine Kavanaugh, Mr. and Mrs. Harry Smith, Faber Sisters, Little Myrtle Smith, Hassard Short, Bessie Clayton, Ethel Barrymore, Ferdinand Gottschalk, Valeska Suratt, De Wolf Hopper, Lillian Norples, Lew Fields, Suzanna Sheldon, Christie MacDonald, Blanche Whiffen, Orrin Johnson, Fania Marinoff, Kitty Gordon, Janet Beecher, Olive Wyndham, Mrs. H. Durant Rose, Morris Gest, Mary Lawton, Edith Wynne Mathison, B. F. Roeder, Sybilla Pope, W. P. Connor, Sara Perry, Bijou Fernandez, Margaret McKinnel, Alice Fischer, Leslie Bingham, Laura Bert, Mrs. Marie Mantell, Wallace Eddinger, William Rock, Maude Fulton, William Faversham, Bruce McRae, James Montgomery, Trixie Friganza, Frances Starr, E. M. Holland, Amelia Bingham, Annie Russell, May Irwin, Grace La Rue, R. B. Mantell, Mary Mannering, Agnes Ardeu, Joseph Alexander, Jane Cowl, Harrison Grey Fiske, Mrs. Fiske, Olga Petrova, Professional Woman's League, Beverly Sitgreaves, William Collier, Arthur Row, Richard Bennett, Charles A. Stevenson, Albert Reed, John Warner, Ed. Murray, Guy P. Bragdon, Grace Ellison, Amelia Gardner, Laura Burt, Elsa Berold, A. M. Bennett.

ILL, ATTEMPTS SUICIDE

Ill and despondent over his inability to get work, George N. Sterling, an actor, forty-nine years old, living at No. 447 Lexington Avenue, this city, shot himself in the right side of the head on the afternoon of May 20. During the attempt on his life Mrs. Sterling, who was in the adjoining room, supposed her husband to be asleep in his bedroom.

TOO SIZZLING FOR TORONTO

Carlotta Nillson's New Play Shocks Canuck Moral Sense and Is Censored

Carlotta Nillson, who has been out of the public eye for some time past, and who has finally found a play suited to herself, as she thought, Leyand Howland's Deborah, has struck a snag in Toronto, where the play was produced on the night of May 20.

The local guardians of morality of that highly moral municipality, headed by the Rev. John Cockburn, were out in force and their sensibilities received various and diverse shocks; wherefore the scissors was ordered applied or anathema.

The reverend gentleman who leads the crusade declared the play the worst ever seen in Toronto. The company was arrested and each member fined $5. Further performances of the play were prohibited. The case will probably be appealed. The company, all citizens of the United States, claim they have been most discourteously treated.

The author says of his play that it was written with a high purpose; that the theme was big and delicate and he has treated it carefully.

A REAL STAGE TRAGEDY

Walter Carter Meets Death While Participating in a Play

Walter Carter, aged forty-one, of Gordonsville, Westmoreland County, Va., was accidentally killed by the firing of a pistol supposed to contain blank cartridges.

A drama entitled The Inside Inn was being produced recently, during which, as the curtain was about to fall on the third act, three characters, who were impersonating detectives, were to fire at Carter.

In some unaccountable manner a chamber in one of the pistols contained the bullet which took effect in Carter's abdomen, from the effects of which he died in a few minutes.

AMERICANS IN AUSTRALIA

Advices from Melbourne, Australia, would indicate that the American Musical Comedy company that opened on March 15, has more than surpassed the most sanguine expectations. The Grafters was the opening bill, with Harry Burgess, Bert La Blanc, Dave Nowlin, Frank Vack, Carlton Chase, Gertrude St. Clair, Teddy Martin, and Eugenie Le Blanc in leading roles. Forty performers are numbered in the cast, and they are said to be particularly strong in ensemble work, while the individual acting is found pleasing to the highest degree. The Oriental Amusement Company, owners of the attraction, are so well pleased with the outlook that they are sending a member of the firm to New York to bring back the latest Broadway musical comedies.

Table Talk, a society and theatrical publication, devoted over two pages—illustrated with eight pictures, not the smallest of which bears the caption "American Mail Just to Hand," and shows Mr. Burgess reading a copy of THE DRAMATIC MIRROR—to an interview with Harry Burgess and Bert La Blanc, who have scored an unprecedented success. Mr. Burgess sings several of his own compositions during the performance.

TABLOIDS IN THE WEST

CHICAGO (*Special*).—L. F. Allardt, recognized head of the tabloid form of amusement, pioneer handler of this improved method of vaudeville entertainment, has twenty good arguments to advance why this style of entertainment will continue to be the rage for seasons to come. He points to the increased business at the Strand in Winnipeg as one argument of its hold on the theatergoing public. This new theater opened with The Bunny Side of Broadway, doing a fine business. A later show was The Time, the Place, and the Girl, which rolled up a still bigger total on the week. The latest attraction was The Bell Hop.

Mr. Allardt and his associates put much faith in the tabloid activity planned for next season. A conference with heads of other circuits affiliated in the Western Vaudeville Managers' Association led to the determination to handle these shows on a wheel order next season, so that acts will not have to be switched to make room for tabloids or vice versa. Sam Thall has been designated to route the shows playing association time.

The routing of shows on the Western Circuit, operated by the Allardt-Mooser Company, will be under the personal supervision of Mr. Allardt, and will be handled entirely separate from the Thall routings, or from the important routings handled by the Ned Alvord Bureau.

FEALY-DURKIN STOCK

Maude Fealy and James Durkin will open their stock company at Lakeside Theater, Denver, Colo., June 15. Those engaged are Jean Murdock, leading woman; Margaret Sayres, Genevieve Cliff, Garcia Morraing, Robert Nayne, Albert Brown, Albert Grau, Paul Bern, Harry Linkey, and Mortimer Weldon.

CLOSED LONG SEASON

The Kibble and Martin Uncle Tom company closed a season of forty-four weeks, at Milwaukee, May 24. This has been the most successful season in the history of the Martin show. The company played only the very best one-night stands and most all the big week stands, with but one losing week and but two changes in the entire company of forty-five people. The company played 176 matinees and 296 nights without losing a single performance. The coming season opens in Chicago July 21, with forty weeks of the best time to follow.

SUCCESS, A BUSINESS—No. I

(*Written for* THE DRAMATIC MIRROR.)

"Read not to contradict and confute; nor to believe and take for granted, nor to find talk and discourse; but to weigh and consider."—*Bacon.*

It is just as easy for a person of normal intelligence to build success as it is for an architect to build a house. Both must be planned beforehand, and both built according to the plan laid out; both are the culmination of Thought in Action.

The architect, according to his plan, puts place piece after piece of material until the house is complete. The builder of success must plan and act success continually; he must not think success one minute and failure the next. It is just as illogical to do this as it would be for the builder of a house to put on a stone one minute and a brick the next. What kind of a house would that be? An ugly, inharmonious, and probably unsafe building. Do you not see the simile? Yet how many of us try to build success without any plan, and then wonder why we do not create its manifestation!

We must first decide what kind of success we desire, then we must proceed to think and work it into shape.

Success is planning, sticking to the plan and then working to bring it into form.

You can begin any day to build success. The architect undoubtedly began by building a small house before he contracted to build a mansion; and so we can begin with the little things in life. The smallest action may be the beginning of the greatest success.

Get your plan, know what you want, and never allow yourself, for one moment, to think that it is impossible to get what you can plan and continually work for.

We do not know the power of focused thought! It can build up a mighty structure and it can also tear one down! It is said that only one person in five hundred is successful! Is it any wonder?

On the street, in the shops, on the trains, and wherever human beings meet one another we hear expressions of failure!

When Mrs. Dismal meets Mrs. Gloom her first greeting is in relation to sickness or poverty or crime! She talks of these subjects for minutes or hours, then goes home followed by the things she has called into shape, and afterwards wonders why she has so much trouble!

She has been putting into action the Power of Thought to destroy any success she may be wishing to obtain. She destroys her harmony and then wonders why she is ill and distressed and miserable.

Think of yourself as Success; think of your neighbor as Success, and you will build success for yourself and do your neighbor a greater favor than if you gave him a valuable present every Christmas and New Year for twenty years to come.

Act success! Throw your chest forward; that very action is a tonic—put a smile on your face, which is another tonic, and know that you are the thing you continually hold in your consciousness.

Your tool is thought, whether for success or for failure. Even a rainy day is good! The farmer probably needs it and the umbrella man surely does. The vegetables and fruit which you will be obliged to buy later will be cheaper on account of the rain, and so all is good; all helps to build success for you.

There are calamities but no accidents, and if we would all think constructively there would be no calamities allowed to visit our planet. Every calamity is the result of destructive thinking!

Constructive thoughts are the tools of your success.

My tools are loving thoughts:
I build the house.
Your tool is faith
To reap the grain you've sown.

JOSEPHINE BONAPARTE CROWELL.

SULLIVAN AND CONSIDINE WITHDRAW

It is said that John W. Considine and Chris O. Brown, the circuit representative in New York, have withdrawn from the Vaudeville Managers' Association.

CORT SECURES RUSSELL AND HELD

John Cort has announced that he has contracted with Lillian Russell and Anna Held as road stars in vaudeville for the coming season. Miss Russell's contract calls for thirty weeks, at $2,500 a week, it is given out.

JOE WEBER'S "SHOP GIRLS"

Joe Weber has put out a tabloid musical piece under the title of Joe Weber's Shop Girls.

HACKETT'S NEW PLAY FOR ROSS

Thomas W. Ross will probably appear in a new play, just written by Walter Hackett, next season. Decision regarding it is momentarily expected from several managers who have it under advisement.

ELTINGE'S NEW PLAY NAMED

Mrs. Swift of New York deterred Julian Eltinge from his contemplated trip to Europe when the *Mauretania* sailed last Wednesday. Mr. Eltinge is preparing the play, which is by the late Gus Steeley, for his next season.

UP TO DATE NEWS OF THE STOCK COMPANIES

NEW YORK STOCKS

A new stock has opened at the Mount Morris on 116th Street, and A Butterfly on the Wheel was the opening, with Wilson Melrose, Nance Gwyn, Paul Schwager, Catherine Campbell, and Ernest Wilkes.

The stock season at the Manhattan opened last week with Alias Jimmy Valentine. Ethel Grey Terry, Bernard J. McOwen, and Marie Chambers are the most promising players. William Ryley Hatch joins this week.

The Noel Travers Players at Brooklyn were seen in Mrs. Wiggs of the Cabbage Patch last week. Mr. Travers is continuing his excellent work and winning success.

The Master of the House was presented at the Harlem Opera House last week. Lowell Sherman added new laurels to his name. Marta Oatman did the next best work and Roy Gordon was breezy in the role of the son. This week, The Woman.

Priscilla Knowles had one of the longest roles she has played this season in A Woman's War, which was the bill at the Academy of Music last week. She dressed and acted the role beautifully. Marie Curtis was an excellent Mrs. Blakemore. Theodore Friebus did his usually good work and Joseph Creaghan deserves special mention for a finished and intelligent performance. This week, Priscilla Knowles in Wildfire.

MARGUERITE CLARKE IN ST. LOUIS

Jacob and S. N. Oppenheimer, who inaugurated the Summer stock at Suburban Garden, St. Louis, have taken the Olive Theater, located on Olive Street, near Sarah, in that city, and renamed it the Marguerite Clarke Playhouse. The house will be run on a fifty-cent scale for the best attractions. They announce that Miss Clarke, who will usher in the season, has selected her own company, and began her engagement on Sunday in Baby Mine. She will continue five weeks, with a new play each week, including Snow White. After Miss Clarke will come John Barrymore for three weeks, Bertha Kalich for two weeks, and Amelia Bingham. Other stars are to follow.

BROOKLYN STOCKS

Mabel Montgomery has closed her season at the Crescent, Brooklyn, as leading woman and will not return next season. Miss Montgomery is playing a special feature season with Robert Gleckler and Caroline Locke at the Bushwick, Brooklyn. Last week was the opening, when The Girl of the Golden West was presented. Miss Montgomery as the Girl was seen at her best. This week, Over Night, with Mother and The Rosary to follow.

PLAYWRIGHTS' CONTEST

S. Z. Poli, proprietor of the Poli Players, has announced a playwright's contest for Washington dramatists. He will give $500 in gold for the best play submitted by a Washington writer between now and Aug. 15, the play chosen for the first prize to become the property of Mr. Poli, and to be produced by the Poli Players during the Summer or Fall season.

AUDIENCE VOTES THE PLAY

Manager Sayles, of Richmond, Ind., has a unique way of getting plays to suit his audiences. Printed slips of their repertory are passed around, marked, and put in a box in the lobby. The play receiving the most votes is put on the following week. The Wolf got the votes for the current week.

JANE TYRRELL SCORES

The Greenpoint Players closed Saturday night after a thirty-eight weeks' season. Harry E. McKee, the director, will have the same position next season, his fifth season in Brooklyn. Jane Tyrrell, the new leading lady, scored the big hit of the season in The Butterfly on the Wheel.

A CORRECTION

Dallas Anderson played Gabor Arany in The Concert at the Teck, Buffalo, week of May 5. Mr. Anderson, being an accomplished musician, scored not only in acting but also in his performance at the pianoforte. [This note is due Mr. Anderson, as the paragraph in reference to him in the last issue of THE MIRROR was incorrect.—EDITOR MIRROR.]

STOCK NOTES

Harrison G. Thompson is playing with the Poli Players at Bridgeport, Conn., opening in Get-Rich-Quick Wallingford.

The Summer stock company at the Crown, Chicago, headed by Frank Sheridan, and known as the Gleason Players, which opened Sunday evening, will give trial performances of two new plays, The Benediction, by Frieda Hall, and Self Defense, by Jack Lait.

The Belle of New York is to be revived by the company which is to play a Summer engagement at the Shubert Theater, St. Paul.

At the Shubert, Milwaukee, the Davidson Stock, with Robert Dempster and Grace Goodall, presented The Passing of the Third Floor Back last week to large houses.

Vera Finlay has joined the Willis Wood Stock in Kansas City.

Phillip Bartholomae's Over Night was produced for the first time in Toledo by the Keith Stock. Elsie Scott again triumphed and Gilda Leary has become an established favorite. James Durkin, Fay Bainter, A. S. Byron, Florence Coventry, Royal Tracy, and Harold Hendee complete the cast.

William Jeffrey was seen in Why Smith Left Home at Rochester last week and made a pronounced success. Mr. Jeffrey is Rochester's favorite leading man.

Lillian Keller, late of The Whip, has recovered from her recent illness, and is now in Salt Lake City with William J. Kelly's company.

The Baker Stock at Portland, Ore., closed their season Saturday with East Lynne. Alice Fleming, Mary Edgett, Robert Wayne, and William Bernard were in the closing bill.

Percy Haswell, Clifford Bruce, and the

White, N. Y.

ALMA KRUGER.

As a leading woman in stock Alma Kruger is one of the most versatile on the stage to-day. Her work in stock in Washington, Boston, Cleveland, and New Bedford has won for her hosts of admirers, and this Summer she is to appear in B. F. Keith's company at Portland, Me., for a special limited engagement.

Miss Kruger was last seen in New York in What Happened to Mary. Previous to this she was prominent in the support of E. H. Sothern and Julia Marlowe, appearing in Miss Marlowe's roles at the time of her illness. She has also toured with Frederick Warde, as leading woman in Shakespearean revivals, and in standard plays has achieved her greatest successes.

When Mrs. Leslie Carter gave up The Heart of Maryland, Miss Kruger was the first to play Maryland Calvert, a role she is also called upon to play in stock for special engagements. She supported Annie Russell in The Stronger Sex and has been identified with the best Broadway productions.

In Washington Miss Kruger is one of the most popular women who ever played the capital in stock, and last Winter her work with Lester Lonergan in New Bedford was highly praised. She is an unusual actress, versatile in both blank verse and modern drama, the possessor of a clear speaking voice and good looks. Among her best roles are Lady Macbeth, Portia, Madame X, Thais, Mrs. Vidal in Rafles, Zasa, Zira, and Juliet.

Academy Stock at Baltimore closed last week in Divorcons.

Ralph Morgan's return to Grand Rapids was an ovation which this clever young man may well be proud of. Mr. Morgan, Beth Franklyn, and Robert Middlemass are the big favorites of the Grand Rapids season. The Man from Home and Seven Days were recent bills.

Out in Des Moines the Princess Stock have been presenting Are You a Mason? and Under Two Flags with great success. Richard Gordon, the leading man, has become a great favorite.

Harrison Ford in the Will Hodge role in The Man from Home at the Wieting, Syracuse, surprised his many admirers. Mr. Ford gave an excellent portrayal. Cecil Kern has become very popular, and the supporting cast are excellent.

Howard Brooks, late of The Confession, is now with the Lytell-Vaughan Stock at Albany and played Johnnie in Mother last week.

Ralph Kellard and his players gave a performance of An American Widow that would be hard to beat. Mr. Kellard was perfect and Rebecca Ridgeley, Baker Moore, and Beatrice Prentice are big favorites. Forty-Five Minutes from Broadway and The Squaw Man to follow.

Jean Root and Elsie Neimeyer were engaged by Cecil Owen to play two of the chorus girls in The Chorus Lady at the Wordsworth last week.

Oane Hamlin and Harry Driscole left New York for a six weeks' stay with the Canadian stocks, opening in Ottawa.

J. K. Murray, an excellent baritone, has been with the Aborns in Brooklyn as a special feature.

The Jessie Bonstelle Players opened last week in Toronto with Nobody's Widow. Hugh Dillman, Kathleen MacDonald, Jane Wheatley, Fuller Mellish, Edward H. Robins, Faye Cusick, Helen Beaumont, Robert Ames, Earle Mitchell, and Galwey Herbert compose the company.

Ethel Lodge has been retained at Wilkes-Barre, after her success in The Third Degree, to play Sister Genevieve in The Two Orphans, in which Warda Howard and Louise Benton are the orphans.

The players to head the Crown Stock in Chicago, which opens Monday, include Frank Sheridan, Edith Lyle, Al Morrison, Tom Swift, Harry Manners, and C. Brown.

Rodney Ranous and Marie Nelson are to star in The Havoc for three special weeks in Chicago. Both are favorites in stock there.

Bessie Warren has just closed a short engagement with Keith's Greenpoint Players in Brooklyn, and has been re-engaged for next season.

Roma Reade is termed the most popular leading woman ever in Ottawa.

Forrest Winant and Marguerite Clarke opened in Baby Mine in St. Louis Monday, with Fred Strong, Ida Glenn, and Ethel Valentine. Snow White, Are You a Crook? and The Woman follow. Amelia Bingham will then play a special engagement.

Brandon Tynan is at the Orpheum, Salt Lake City, for a special six weeks' season. His opening bill was the Stranger in The Passing of the Third Floor Back, with The Concert, and Robert Emmet to follow.

The Drama Players at Lowell closed a season of thirty-four weeks at the Playhouse. They will open a second season on Labor Day and Kendal Weston hopes to have the same company next season. Bertha Mae Mann, J. Anthony Smythe, Isaac Dillon, Alpha Berry Byers, Grace Young, and Hallett Bosworth were the favorites.

Arling Alcine closed a season of thirty-seven weeks in Cleveland on Saturday, and after a vacation of four weeks will open in Rochester, N. Y., with the same company. Mr. Alcine has an excellent reputation as a leading man.

Arnold Daly has opened a stock in Cleveland with Thais Lawton, Doris Mitchell, Frederick Allen, Charles Laite, and Harry Lambert.

The Hunter-Bradford Players at Hartford include Henry Kolker, Arthur Byron, A. E. Anson, Deidre Doyle, Lucia Moore, Charles Trowbridge, Leslie Kenyon, Ivy Troutman, Patricia Collinge, Louise Rial, Mark Smith, Isabelle McGregor, John Findlay, William Roselle, and Olive Oliver.

Nance O'Neil is playing a special stock season in The Lily at Richmond, Va. Alfred Hickman is her chief support. She will present Leah the Forsaken, Magda, Fires of St. John, and Thais.

Leo Ditrichstein will go to San Francisco shortly to appear at the Alcazar. Isabel Irving and Cora Witherspoon will support him.

Opening with the Orpheum Players in Philadelphia as The Country Boy, George Le Guere immediately won success. He acted the role with sincerity and gave to it finish. Charlotte Ives in her original role, Sydney Seaward, and Mrs. Stuart Robson were warmly received.

At the Hudson, Union Hill, Get-Rich-Quick Wallingford was the attraction last week. Albert Latscha was enthusiastically received after his week at the Harlem Opera House. Doan Borup improves every week and George Howell is a meritorious actor. The direction of Frank McCormack is to be commended. This week, A Butterfly on the Wheel.

In A Trip to Chinatown, at the Duquesne, Pittsburgh, Charles Gunn received praise for his singing as well as his acting. Mr. Gunn is one of the youngest of leading men and most ambitious. Eva Taylor was successful in imitations, while Thomas Coffin Cooke's direction should not be overlooked.

Pomander Walk was last week's bill at the Albee, Providence, with Guy D'Ennery doing his best work, as usual. Francis Nielson was charming, and Berton Churchill was commendable. Lynne Overman as Edgar Kent made the most of the part. This week, The New York Idea.

Mrs. Damon Lyon, the name of Louise Frances Lyon, appeared for the first time in stock with the Stalnach Hards Stock company recently in Mount Vernon as Mrs. Henry Jenkins in The Lady from Oklahoma, and scored a decided hit.

Richard Buhler has taken his company to the Hartman, Columbus, and again won favor in The Man from Home. Dorothy Shoemaker and Gaston Mervale are his chief support. The Inner Shrine was last week's bill.

The Orpheum Stock in Montreal includes Charles Mackay, Lillian Kemble, William Webb, Ainsworth Arnold, Stuart Fox, Richard Ogden, Samuel Reed, Eleanor Brent, Jean Marcet, and Ruth Langdon. The Gamblers was the opening bill.

Ida Adair, after a vacation on the Pacific Coast, opened May 19 with the Baker Stock company, Portland, Ore., for a special engagement of four weeks. Walter Gilbert, having finished his regular season with the Baker Players, will also remain for the four weeks' supplementary season.

Henry Duggan, late of The Blue Bird company, and wife, Anna Bates, who just finished a most pleasant two weeks' special engagement with Keith's Union Hill Stock, under the directorship of Frank McCormack, have signed with Keith's Stock company, Portland, Me., for the Summer. The new company will be headed by Sidney Toler and Violet Heming, and directed by Frank Reicher.

Florence Rockwell, who has just completed a long season as leading woman with Robert Mantell, has joined the stock company at the Colonial Theater, Salt Lake City, for a short time, playing a special group of roles.

Two of the companions of the stage are Louise Randolph, leading woman with the new Broadway Players at Springfield, Mass., and Clare Weldon, the new leading woman at the Poli house in that city. Competition is very strong between the two houses, and when the respective leading women were chosen the selection was made with the view of getting the strongest artists possible, each being charged with the responsibility of putting the productions on the highest possible plane, and thus winning the greatest popularity.

Hall Studio, N. Y.

MARIE PAVEY

Marie Pavey has just closed a season with William A. Brady's Little Women at the Playhouse and is open for a Summer season as leading woman. She has headed stocks in Portland, Me., Milwaukee, Boston, Brooklyn, and is one of the best dressed and most versatile of stock leading women.

FOR NEXT SEASON

Foreign Operettas Scheduled to Be Produced in the Fall

Several foreign operettas will be seen on the New York stage next season, according to the announcements of the purchase of rights from various managers. Klaw and Erlanger will bring out simultaneously in New York and Vienna the Chinese operetta, The Envious Butterfly, the music of which is by Mr. Granichstaedten, who wrote The Rose Maid. Another Klaw and Erlanger production will be The Ideal Wife by Franz Lehar, the author of the famous Merry Widow. Also by Mr. Granichstaedten will be The Vagabond Princess, which Werba and Luescher will present to the public for approval. Charles Frohman has already announced The Doll Girl, by Leo Fall, author of The Siren and The Girl in the Train, for next season, and states that the operetta will have the advantage of a notable cast. The Shuberts are planning to give the three-act operetta, Lieutenant Cupidon, a French piece, which has already had considerable success in Brussels. Liebe Augustine, by Leo Fall, has already had a trial performance under the same management. Henry W. Savage announces two new operettas, The Gypsy Chief, by Emerich Kahlmann, author of The Gay Hussars, and The King of the Mountains, another Lehar operetta. This makes eight operettas which it is fairly reasonable to expect to see performed on the New York stage during the coming theatrical season.

MILWAUKEE'S HIPPODROME

A contract was entered into May 19 between Messrs. Klaw and Erlanger and Charles W. Somers, of Cleveland, by which the latter agrees to build a hippodrome in Milwaukee, upon the site of the Plankinton Hotel, with a seating capacity of 3,500, of which 2,500 seats are to be on the lower floor. The main entrance is to be on Grand Avenue, the principal street of Milwaukee. The theater is to be constructed in accordance with the most approved modern methods. The seating arrangement will be entirely new. The rows between the chairs will be sufficiently large to give access to individual seatholders without the raising of the chairs. The theater is to be decorated in the most modern style, and in equipment, finish, and workmanship will equal the highest standards of theaters in the larger cities of the United States. The depth of the stage is to be fifty-five feet, with a width of one hundred and twenty feet. The lease covers a period of twenty years.

REVIVAL OF "EVANGELINE"

Recent newspaper announcements have led to some confusion regarding the proposed production of a dramatic version of Longfellow's "Evangeline" at the very moment when Edward E. Rice is preparing to revive his noted American opera bouffe of the same title. Mr. Rice's forthcoming reproduction of Evangeline is to be made on a most elaborate scale, with a cast quite the equal of any heretofore associated with this piece.

The original representation occurred at Niblo's Garden, New York, July 27, 1874, with a company including W. H. Crane as Le Blanc, Jacob Thoman as the Lone Fisherman, Ione Burke as Evangeline, and Connie Thompson as Gabriel. The organization embraced some sixty persons. The music was composed by Mr. Rice himself and the lyrics and libretto were written by the late J. Cheever Goodwin. Rice's Evangeline has not been seen for nearly fifteen years now, and its revival doubtless will be welcomed by many who enjoyed it formerly, and whose children have grown up to enjoy it now.

M. B. CURTIS IN COURT

Once Famous Impersonator of Samuel of Posen Put on Probation

News from California recalls to old playgoers the fact that the one-time famous impersonator of Samuel of Posen, M. B. Curtis, is still in the land of the living. Recently he and his wife arrived at Riverside, Cal., from Ventura, where on May 14 Mrs. Curtis caused him to be arrested. The veteran actor appeared in the Superior Court, charged with being addicted to the use of intoxicating liquors to such an extent that he was not accountable for his acts.

In court Curtis behaved with the polish of the old-school gentleman. Said he to the court: "Several months ago my wife brought just this kind of a charge against me in Ventura County, but the court dismissed it within a few minutes. I admit I have been drinking somewhat, but I did so because I was suffering from ptomaine poisoning. She will not come into court and swear that I threatened to kill her. We have been married thirty-eight years and I have never killed her once."

Mr. Curtis was placed on three months' probation.

BISPHAM AS JOLLY PEASANT

Werba and Luescher Engage Baritone for Comic Opera

David Bispham, of grand opera fame, is a recruit for the comic opera stage.

The celebrated baritone will make his appearance in Der Fidele Bauer, by Leo Fall, the adaptation into English of which is now being made for him. Werba and Luescher have Mr. Bispham under contract for a term of years, it was made known last week.

Mr. Bispham's season will begin in November. A company commensurate with the star's caliber is to be organized.

GENERAL AMUSEMENT EXCHANGE

William W. Randall, the veteran theatrical manager, for many years with the biggest attractions, has opened a general amusement exchange in the Knickerbocker Theater Building. As far back as 1886 Mr. Randall established what was known as Randall's Theatrical Bureau, which in a large measure revolutionized the booking methods with routing attractions. The present will be known as the New York Theatrical Exchange. Mr. Randall has secured Mr. Lionel E. Lawrence ("Larry") as manager of the agency department. Mr. Randall also makes a specialty of renting theaters for clients and now has three New York theaters at his disposal.

BROADHURST WINS CASE

Justice Hendrick, in the Supreme Court, on May 21 dismissed the complaint of Mr. William Harcourt King, an actor, in an action to recover $25,000 from Mr. George H. Broadhurst, playwright, for services in introducing Mr. Broadhurst to a manager who would produce The Man of the Hour, on the ground that no contract had been shown. Mr. King found William A. Brady, who produced the play. He said he thought $25,000 was a fair amount inasmuch as Mr. Broadhurst had received about $130,000 in royalties.

WILLIAM FARNUM IN VAUDEVILLE

William Farnum will be one of the conspicuous figures in vaudeville next season. He will appear in scenes from Virginius, and possibly other standard and classic plays, and his tour will be under the personal direction of John Cort. Mr. Farnum belongs to the best school of drama, and if he had his deserts he would be in one of the standard Shakespearean companies.

MISS GEORGE ENTERTAINED

Mrs. Charles H. Truax gave a dance night of May 21 at her home, No. 667 Madison Avenue, for Mrs. William A. Brady (Miss Grace George), who left for Europe on Saturday. A late supper was served.

Among others present were Mr. William A. Brady, Mr. and Mrs. Holbrook Blinn, Mrs. Elmer E. Black, Mr. and Mrs. Chester A. Bates, Miss Ray Selwyn, Mr. and Mrs. Norman Johnson, Miss Mabel Brice, Mr. and Mrs. Alphonse Jongers, Miss Alice Brady, and Miss Margaret Mayo.

CHORUS GIRLS' UNION

The chorus girls, weathering some impending catastrophe to their income in the agreement between the Shuberts and Klaw and Erlanger, are going to form a union and thus avert the blow.

Loretta Healey, of The Passing Show, is the leader in the movement, and Trixie Friganza is taking a great interest in it.

Miss Healey means to fix a minimum wage for each class, and leave it to the individual to get as much more as she can.

MARGARET ANGLIN IN "ANTIGONE"

Margaret Anglin has accepted an invitation from the University of California to again appear in the Greek theater, at the end of August, in another of the Greek classics. Miss Anglin's previous performance at the Greek theater was the Antigone of Sophocles, which attracted very widespread attention, and received the highest critical commendation. The Medea of Euripides is the play selected for Miss Anglin's forthcoming special performance. Immediately following the university performance Miss Anglin will begin her regular season in San Francisco in a production of Shakespeare's Antony and Cleopatra, which will be followed by The Taming of the Shrew, As You Like It, and Twelfth Night.

JOHN J. DONNELLY HONORED

The Robin Hood company, which began its tour last May, closed its season at Albany Saturday evening, May 17. On the night before, at the Albany Grand, immediately after the curtain was lowered, John J. Donnelly, manager of the De Koven Opera company, was asked to stand at the entrance of the scenic church for a few moments. The principals, including Bessie Abott, Henriette Wakefield, Walter Hyde, George B. Frothingham, and Herbert Waterous, were grouped nearby and other singers and the big chorus crowded about for the interesting event to follow.

Then William H. Fitzgerald, stage manager of the company, in behalf of the company presented Mr. Donnelly with a handsome gold-lined silver loving cup.

Mr. Donnelly then presented Mr. Fitzgerald with a large silver filigree tray, handsomely monogrammed and similarly inscribed. Frank Tours, leader of the orchestra, received a silver cigar and cigarette holder and tray, inscribed with his name and that of the donors.

"HIAWATHA" IN THE OPEN

Mr. F. E. Moore, the producer of the all-Indian motion picture masque Hiawatha, has arranged to bring the Indian players to New York this Summer to give the play at Fieldston, near Van Cortland Park, under the auspices of the Women's Municipal League. The site offers great possibilities. There is a beautiful lake, with tall trees shading the seats, and when the Indians' wigwams are put up the rocks will form a perfect background. Those who have seen the pictures will be glad of an opportunity to see the actors in their parts, and hear their songs. June 9 has been chosen for the opening, and two performances will be given daily, except Sunday, one at four and the other at 8.30. Special performances for children will also be arranged, at which Indian-made souvenirs will be distributed.

VERONICA MAYES STRICKEN

Veronica Mayes, the leading soubrette of the Grand Theater, Vancouver, B. C., was recently placed in the General Hospital and operated for appendicitis. She was suddenly stricken during a morning rehearsal with acute appendicitis and had to be rushed to the hospital with all possible speed. Though in destitute circumstances, her friends in the show and other performers in the other theaters, as well as the managers of the houses, came to the front. Fred Cutter, of the Lyric, in Seattle, is the husband of Miss Mayes. Miss Mayes had gamely worked for the last two weeks when it has been known by all that she ought to be in bed, but it was a case of "the show has got to go on."

PROFESSIONAL WOMAN'S CLUB

On the afternoon of May 20 Mary Shaw, Mrs. Evelyn Nichols Kerr, Mrs. Charles S. Whitman, and Richard Bennett were the guests of the New York Theater Club at the Hotel Astor. After the meeting, during which Miss Shaw read her play, The Parrot's Cage, she spoke of the new professional woman's club, of which she said that one of its purposes was to provide a clubhouse on the lines of the men's clubs, except that our dues will be very low, for we want this club to be within the reach of the clever professional woman of moderate means.

"The club," said Miss Shaw, "will have reading rooms, a swimming pool and, best of all, a theater where plays can be tried without the terrible effort of organising a society for the purpose."

ROBERTA HILL IN LONDON HOSPITAL

A cablegram reports Roberta Menges Corwin Hill ill in a London sanitorium. While nothing could be ascertained at the hospital, at the hotel where she lived six months ago it was said that she was being looked after by the family of her former husband, Conway Tearle, with whom she sailed under an assumed name for Paris in March, 1911. Mrs. Tearle then instituted successful proceedings against her husband, and shortly after he and Mrs. Hill returned to this country, and were later reported to have married in Jersey City.

STAGE AND PEERAGE ROMANCE

Lord Dangan, who is now playing a two-line part in Peggy, under the name of Arthur Wellesley, after working as a scenic artist at the Gaiety, in London, has announced that he is to marry Pearl Aupere, who succeeded Gabrielle Ray as the "post-card beauty" of the English stage.

Viscount Dangan is twenty-two and the son of Earl Cowley, one of the most familiar figures in the English divorce courts. Miss Aupere is now rehearsing a part in Croesus, Baron de Rothschild's play, which has caused so much commotion because of the conflict between Arthur Bourchier and J. Salter Hanson.

FYLES'S DAUGHTER SEEKS DIVORCE

After a year's separation, during which it was hoped by their friends that a final reconciliation might be looked for, the domestic troubles of Mr. and Mrs. George Young Bauchle are to end in a suit for divorce. Mrs. Bauchle left New York for Reno several days ago, where she will take up her residence preparatory for the action. Mr. Bauchle is a wealthy young lawyer, a constant "first nighter," and a liberal patron of sports. His wife is the daughter of the late Franklin Fyles, dramatist and critic. The couple were married in 1907.

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ETHEL FITCH MUIR IN SONG

The rarest of all voices is the pure, limpid contralto, the voice which combines deep sonorousness with that rich ringing dramatic quality which charms the ear and thrills the soul.

Such a voice it was the privilege of a choice gathering of savants to listen to when, on the evening of May 6, Ethel Fitch Muir gave her recital of song at the Mehan studio in Carnegie Hall. The programme was built up with great care as to selections. It gave Mrs. Muir opportunity for not only the display of her rare organ, but her musicianship as well, and also the versatility of her talents—the dramatic, the lyric, and the quaint in vocal music. In all of these the fair singer gave evidence of finest discrimination and interpretation.

"Le Nil," by Xavier Leroux, the first number on the programme, was given with a voice of mystical and melancholy sweetness, so necessary to the proper and intelligent characterization of the mournful Nile atmosphere. Directly opposite in voice and temper was the "Hopak," by Modest Mussorgsky, stamped with the fierce abandon of the Russian steppe. John Carpenter's "May the Maiden" gave Mrs. Muir scope for an outburst of joyousness suggestive of the unconfined spirit of Spring. In this and in the following number, "The Temple Bells," by Amy Woodford Finden, it was the singing and ringing quality of the singer's voice that caused genuine delight.

The quaint and much—by concert goers—beloved "Hi! Li'l Feller," by Franklin Riker, and William Armour Thayer's "My Laddie" presented the artist in a lighter mood, and the effect upon the audience was positively exhilarating. Besides the four numbers intimated there was much that was excellent in composition and musical inspiration, all of which was tenderly treated by Mrs. Muir and indicated a fine sense of discrimination and devoutness that did not escape her hearers.

It is hoped that Mrs. Muir, who is the wife of Dr. J. A. Muir, at one time in our foreign diplomatic service, and who was associated with F. C. Whitney in the production of Quo Vadis some years ago, may be offered an opportunity to appear before large audiences. Such voices as her's belong to the public and should not be allowed to remain the pleasure of a small but favored constituency.

A word of praise is due Adolph Fink for excellent support at the piano. Mr. Fink is a *rare avis* as an accompanist.

EDNA MAY SPOONER ILL

Edna May Spooner has been at the Clarendon Hotel in Brooklyn for the past week under the care of Dr. C. R. Love. Miss Spooner was taken ill with a nervous disorder at the Spooner country place at New Canaan, Conn., last Summer, and there was recently a recurrence of the trouble. Nerve specialists in attendance on her agree that she is steadily improving.

HAMMERSTEIN PLANS WIDEN

If Oscar Hammerstein can sell his London Opera House he will furnish Philadelphia with real grand opera next season, for which purpose he is now searching for a site upon which to erect a new opera house in the Quaker city, so the report has it.

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AMONG THE VAUDEVILLE PEOPLE

Notes, News and Personals About Plays and Players in the Two-a-Day

Gene Greene gets $1,000 per week.

The Navassar Ladies' Orchestra is a new act.

Melbourne MacDowell is to display a new act soon.

Livingston and Dawson are making a big hit at the States, Chicago.

Halton Powell is cleaning up with a road "tabloid comedy."

Haney and Long are lying off in Chicago. Mr. Haney is on the sick list.

Miss Nobody from Starland ends its season in the near future.

Norman Friedenwald's new show is called The Suffragette Court.

Minnie Palmer's Seven Orange Blossoms played the Great Northern last week.

Albini, the great magician, will play the Colonial Theater, Chicago, early in June.

Alex Christensen may return to vaudeville if properly persuaded.

Sam Kahl, a booking agent, is to wed Sadie Jacobs, daughter of the stage manager at the Majestic, Chicago.

Grace Cameron kicked because she was not in the electric signs at the Halsted Street Empress, in the Windy City.

Emma Carus has been booked for the Pantages tour in the West by J. C. Matthews, booking manager of that circuit.

The Girl from Luxembourg, a brand new tabloid, is seen at the Lincoln Hippodrome.

The Empress Theater at Muskegon, Mich., has closed for the Summer.

The Greyland Theater, at 3940 Irving Park Boulevard, Chicago, is using the Walter Downie bookings.

Wettstein and Crombarger, Milwaukee producers, have made arrangements for Charles Mast to handle two girl acts now in preparation.

Edith Livingston sailed for London May 17 to take Ethel Levey's place in the No. 2 Hello Ragtime review.

James Francis Sullivan has been appearing at the Hippodrome in St. Louis, going there from the Cottage Grove Empress in Chicago. He has other S.-C. dates to follow.

L. D. Milne is planning an extra strong show for the Maynard Theater at Mitchell, S. D., week of June 23, when the Elks gather there. The Garden at Dallas, Tex., remained open until after the Shriners' convention.

The Cosy Theater at Junction City, Kan., will be booked by the W. V. M. A.

Monroe and Dawson have been in Chicago six weeks, going there after four months in and around St. Louis.

Willard's Temple of Music opens on the Pantages' Circuit June 9, booked by Vera Peters, through J. C. Matthews.

Herman Lieb is playing Theater Booking Corporation time, placed by Vera Peters.

Wettstein and Crombarger are producing a new sketch by Anthony McGuire, entitled The Saloon.

The Aerial Sherwoods have been placed in Orpheum parks by Vera Peters.

Blanche Kruger and Curly Ross have formed a vaudeville partnership and are presenting a singing and dancing act.

The Woods-Halton Trio has been given a route of parks in the Middle West by J. C. Matthews.

Marshall Montgomery will be seen at the Majestic, Chicago, in the Fall, preliminary to an Orpheum tour.

Lew Cantor has gotten out a card with the endorsements of Southern managers on his tabloid "A Trip to Joyville."

Will J. Harris has been engaged to write two tabloids which Menlo E. Moore will produce next season.

Robisch and Childress have bought a twenty-four room furnished apartment in Chicago and have placed it in charge of an aunt, an experienced hotel woman, who aims to make it popular with theatrical folks playing Chicago.

James Francis Sullivan returned to vaudeville with his engagement at the Empress the past week, which was very successful.

The Cora Youngblood Quartette started last Monday for Calgary, Can., and opened at that far distant point Thursday. A wire says "big hit."

Louise Willis, who posed for some splendid comedy roles in moving pictures now being displayed, is touring Illinois with Helton Powell's Henpecked Henry.

Humid Kalia Pasha, the Terrible Greek, has a hold on vaudeville that cannot be resisted, so it must succumb. He does a very entertaining act.

"The Vaudeville Year Book" will be issued shortly and it will contain everything that might be sought regarding vaudeville in Chicago and the Middle West.

The Alpha Sextette is touring the South under the direction of C. L. Carroll, who handles the majority of the material being sent from Chicago to that section of the country.

Menlo E. Moore, Chicago's greatest vaudeville producer, is the owner of a brand new auto, a gray roadster of the Kissel make, guaranteed to do anything that a safe and sane vaudeville man might desire of it. He proudly rides down town every day.

La Salle and Walsh is the name of a newly formed combination which is playing theaters booked by Frank Q. Doyle with striking success. The boys are singing some dandy songs. One is called "The Baseball Rag," and it promises to become very popular.

Alf. T. Wilton has just booked Marie Dressler, the well-known musical comedy star, who, by the way, will be seen in an entirely new act and make her vaudeville reappearance at B. F. Keith's Colonial Theater the coming week. Wilton will also look after the destinies of Mlle. Juliette Dika, the famous French artist, formerly with The Florist Shop and The Rose Maid, and Princess Hassan (Ola Humphreys), who will be seen in a new musical playlet. He has recently booked in Europe The Three Dolce Sisters, who open at the Palladium, London, July 7; the Three Leightons, opening at the Palace, Hull, July 14, and the Travilla Brothers and their diving seal, "Winks," open at the Alhambra, London, June 9. "Alf" is certainly busy these days.

Carl McCullough makes his return engagement to New York vaudeville next week at Proctor's Fifth Avenue Theater. This will be his only appearance in New York this season, as he returns to the Orpheum circuit July 21, opening at the Palace, Chicago. He will return to New York in April to take up a musical comedy contract with Klaw and Erlanger.

Paul Russell Stone and Marmion Stone have returned to their home in St. Paul, Minn., for the Summer, after a successful tour of forty weeks in vaudeville.

Minnie Dupree returned to New York last week and will remain in this city until Aug. 12, when her new season will be started at the Palace Music Hall, where she will present The Man in Front, which has proven one of her most popular dramatic playlets.

Wallis Clark, the English actor, has become a vaudeville producer. He is to make a production of a very strong dramatic one-act play, The Last Toast. Charles Dodsworth, formerly of Lewis Waller's company, is to appear in it.

Olive Briscoe, the vaudeville artist, has concluded her season, and after a short rest in the mountains of New York, will sail for London, where she is to make a special appearance in an American revue.

Maude Leslie, an English actress of considerable distinction, has returned to New York after winning high praise for her Ophelia impersonation with James Leonard in When Ham Lets Her. Miss Leslie has played in all the important Shakespearean plays in London, having for many seasons been associated with Sir Herbert Tree.

Ethel Wright, who appeared during the past two months in the new vaudeville sketch written by Lee Arthur, under the title Burglary a la Mode, has sailed for London, Paris and Ireland.

Jose Collins has finished her dip into vaudeville. Her last engagement was at the Grand in Pittsburgh. She is now deep in rehearsals for the new Follies of 1913, in which she is to be the feature this season.

John E. Kellerd has temporarily forsaken the tragedies of Shakespeare to appear in vaudeville. He has secured the services of Arthur Laceby, the English comedian, with whom he is to appear in a comedy playlet called The Treasure. Mr. Laceby has just completed a long season in Chicago, where, after his appearance in The Hundredth Man, he supported John Barrymore in A Thief for a Night, previously done by Douglas Fairbanks under the title A Gentleman of Leisure, with whom Mr. Laceby also appeared.

FROM PHILADELPHIA

Lights Out in Most Playhouses.
Twins in Song and Dance.
New Theater Opens Next Fall
Devoted to Vaudeville,
And Have a Wild Animal Room.
Orpheum Players in June.

PHILADELPHIA, May 27 (*Special*).—All but two of the leading theaters have turned off their lights for the season. The Shubert houses are the exceptions.

Taken as a whole, the season was not brilliant, although there were many delightful hours to be enjoyed in the playhouses, and some of the offerings were really notable. It was gratifying to have had several of the new plays of the season such as The Poor Little Rich Girl, A Good Little Devil, and The Arrow Maker before they were sent to New York, and it was pleasant also to have seen other new productions, such as Somewhere Else and The Spy, even if they did not long survive the New York premieres. What is to be hoped is that there will be greater novelty in the coming season and, with good productions of worthy plays or musical comedies, there need be no fear that the people of the city will not come forward to support the managerial enterprise.

The Melnotte Twins, to be seen at the Metropolitan Opera House this week, in a singing and dancing specialty, are almost identical in every physical way. In height, weight, measurements they are almost exact counterparts, and the features of each girl's face are so alike that it is impossible to identify either of the twins. The two girls—they are named Pearl and Coral—studied originally for concert work, but later took up dancing and having become proficient decided to go on the stage. They made their first appearance in the West in musical comedy, and after a short period in the chorus were given small speaking parts and an opportunity to do a specialty. In vaudeville they have been seen in almost every section of the entire country on the various vaudeville circuits.

Another new theater to be devoted to popular-priced vaudeville is William Freihofer's new Frankford, to be completed in the Autumn. The Frankford will offer the same type of vaudeville that is booked at the Nixon, the Grand Opera House, and the new Colonial in Germantown. The Frankford will be one of the chain of theaters in the Nixon-Nirdlinger booking circuit.

The new theater will face on Frankford Avenue, just above Margaret Street, and will have an imposing facade of tapestry brick, a special design of which is being made for this edifice. The interior will be decorated in the manner of large European playhouses. There will be no stairs, but inclined planes will give entrance to the balcony and galleries. The general style of architecture will be Gothic. The theater will seat about 2,000, exclusive of the private boxes, of which there will be twelve. The stage will measure 40 by 80 feet. An innovation will be an animal room for wild and domestic animal acts.

Julie Herne in the role of Virginia Blaine is at the Adelphi in Bought and Paid For.

For the week of June 9 the Orpheum Players will appear in Sardou's Divorcons. This comedy is from the French, and the title can best be translated by the query, Let us be divorced? Divorcons was done in Paris by Bernhardt; in this country by Mrs. Fiske, and has just been revived this Spring in New York by Grace George. Charlotte Ives will appear as Cyprienne, the frivolous young wife of Divorcons. William Ingersoll will be seen as Henri des Prunelles, the husband. Sydney Seaward will have the role of Adhemor, the lover.

The bill at B. F. Keith's Theater for the opening weeks in June includes Ralph Hers, monologist; Paul Dickey and company in a college play, The Come-Back; Bessie Clayton and company in European surprise dances; Four Florimonds, jugglers on free ladders; Isabelle D'Armond and Frank Carter, direct from abroad; Leon Kimberly and Halsey Mohr in Clubland; Meredith and his Dog "Snoozer," Lora, the Girl and the Parrot; John Higgins, jumper; Robert Haines and company in a dramatic sketch, The Coward; Ethel Green, comedienne and singer; Wellington Cross and Lois Josephine, the Three Rascals, Rathskeller Trio, Flanagan and Edwards, On and Off, Bauill Brothers, head-to-head balancers.

Constance Hyatt has been engaged as a member of the Orpheum Players, and will make her first appearance with the company in Get-Rich-Quick Wallingford, playing the role of the judge's daughter. She is a young woman who has been on the stage only two years. She is a protege of Blanche Ring, and for the past season has been the ingenue of Miss Ring's company.

GOODWIN MARRIES AGAIN

Makes His Bride, "Cleverest Woman in the World," an Equal Partner

Nat C. Goodwin and Marjorie Moreland are married and spending their honeymoon in their home, at Ocean Park, Cal. A bridal party dinner was announced to take place on next Friday, on which he is prepared to spend $1,000.

Mr. Goodwin manifested the very high esteem in which he holds his latest bride by having made her an equal partner in all of his interests. He consider her "the cleverest woman in the world," and says, "she has a finely developed bump of business."

A bumper to Mr. and Mrs. Nat C. Goodwin.

WINTHROP AMES RETURNS

Talks of Plans for Next Season at the Little, Comedy, and New Gotham Theaters

Winthrop Ames returned in the *Mauretania* last week after a six weeks' stay in Europe. He announces that he will start the Little Theater early in October with Prunella, or Love in a Garden, by Laurance Housman and Granville Barker, and will open the new Gotham Theater in September with Arnold Bennett's Buried Alive, now current in London as The Great Adventure. In conjunction with the Messrs. Shubert, he has acquired the rights to a German comedy, Hans Sunkicker's Ride to Hell, by Paul Apel. He will also present, in September, at the Comedy, a new comedy by Mark A. Swan entitled Her Own Money, and owns the American rights to The Clash, by Cyril Wentworth Hogg. It is probable that Granville Barker will bring to this country his Shakespearean productions of Twelfth Night, Winter's Tale, and Macbeth.

"DEBORAH" FOR NEW YORK

Play Which Caused a Rumpus in Toronto to Be Produced Here

Maynard White, manager of Deborah, the play by Legrand Howland which was produced at the Princess Theater, in Toronto, Canada, the week of May 12, and was stopped by the police, following a bitter attack by a local minister, has left Toronto for New York, to make arrangements for an early New York production of the play. Deborah was passed by the Toronto censor. The play is a discussion of motherhood and some of the talk about physiological aspects of the subject is extremely frank.

HELEN WARE—JANE COWL

Within the Law, it is now announced, will remain at the Eltinge Theater throughout the Summer. To relieve Miss Jane Cowl, who will spend a short vacation in Europe, Helen Ware has been engaged. When Miss Cowl returns in August, the play will be sent to Chicago and San Francisco, with Miss Ware in the part of Mary Turner.

McINTYRE AND HEATH'S LONDON TRIP

The popular blackface team McIntyre and Heath sail for London June 7, where they are engaged to fill a four weeks' engagement at the Hippodrome. For next season they will be under the management of John Cort, opening in a revival of The Ham Tree early in September.

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RICHARD BENNETT RETORTS

Answers Criticisms of Frederic H. Robinson in Regard to "Damaged Goods"

Mr. Bennett's letter below, addressed to the Editor of THE DRAMATIC MIRROR, explains itself:

I am informed that on Tuesday, May 20, a statement was issued to the newspapers, in which Frederic H. Robinson is quoted as saying that the "Sociological Fund of the *Medical Review of Reviews*" had withdrawn its sponsorship of our performances of Damaged Goods at the Fulton Theater, and that we were doing several things "unauthorized" by that organization, and insinuating maliciously that I had withheld money due that fund.

If Mr. Robinson made such a statement he knows that it was unqualifiedly and intentionally false.

It is not my purpose to waste your time, or my own, by discussing the pros and cons of some of his other alleged statements; as the press and public have been fully aware for some time; and the press so announced that I contemplated doing Damaged Goods many months previous to the *Medical Review of Review's* affiliation in the matter, nor is it my idea that you should use this letter for publication unless you so desire; which fact is evinced by my writing this several days after the tempest has spent itself.

I want to thank the press for the fairness with which they treated the Robinson matter by not going beyond the undisputable fact that the Sociological Fund of the *Medical Review of Reviews* is no longer sponsoring our entertainment, and then only after consulting me.

The real reason for the fund no longer being among us is that we have seen fit not to exercise our privilege secured by contract from Frederic H. Robinson to name that fund as sponsors for that entertainment longer, for reasons best known to ourselves, which we are perfectly willing to divulge if necessity arises.

These contract rights, to which I refer, are in my possession, and may be seen at my office in the Fulton Theater any day or evening up to 11 o'clock P. M.

I don't believe in asking the press to fight my battles, but I do not wish to be falsely discredited in the eyes of the press, or the men who may have in time to come a great deal to say of me. Therefore you will do me the kindness to arrange that this letter reaches the eyes of the gentlemen of your staff who may have handled the statement which calls forth this rather lengthy communication.

Thanking you again for your fairness, I am,

Yours sincerely,
RICHARD BENNETT.

May 26, 1913.

MADGE TYRONE TO REST

Madge Tyrone, who for the past Winter has been a member of Charles Frohman's companies, and who not only understudied but played Jane Grey's role in The Conspiracy when the latter was ill, will sail for Europe on Saturday, May 31, to take a much needed rest. While on the Continent she will visit London, Paris and other large cities, and incidentally play a few roles in French during her stay in Paris.

She will return from her tour abroad, however, in time to open next season with Fiske O'Hara in a new Irish play, in which she will have the stellar role. For the past few weeks she has been taking a "flyer" in vaudeville in an intense dramatic sketch by Kate Jordan, called The Right Road.

THE "WHITE RATS" BENEFIT

Among those who will appear at the charity fund benefit of the White Rats at Weber and Fields's Forty-fourth Street Theater on Sunday evening, June 1, are Julian Eltinge, George Evans, Al. Jolson, Hassan Ben Ali's Arabs, George Munroe, Joe Welch, Elita Proctor Otis, Olive Briscoe, Madame Jacoby, Elizabeth Murray and many other headliners, including the famous Mecca Temple Band, which is composed strictly of non-professional musicians, who, in the past, have played under the baton of such conductors and bandmasters as Theodore Thomas, P. S. Gilmore, Sousa, and Bayne. It will be led by Rollin Bond.

FROM BOSTON

A Real Palais Royal Farce:
A Husband Who Blunders,
A Bride Who is in Hysterics,
And Other Situations.
Two Shakespearean Plays in Town At the Same Time.

BOSTON, May 27 (*Special*).—The Gentleman from No. 19, a farce in three acts, by Andre Keroul and Albert Barre, adapted and translated by Mark Swan, was produced at the Tremont last week with this cast:

The Earl of Broughton ..... Charles Brown
Joseph ..... Tom Graves
Benjamin ..... Richie Ling
Leontine ..... Dorothea Sadlier
Picavent ..... Robert Payton Gibbs
Jacquinet ..... Henry Stockbridge
Dubois ..... E. D. Coe
Chaumet ..... Walter Jones
Marguerite ..... Nannette Comstock
Lieutenant Chabonnet ..... Stephen Gillis
Valerie ..... Florine Arnold
Dr. Brodard ..... Henry Bergman
Amelie ..... Millicent Evans
Pepin ..... Raymond Smith

The farce has had trial performances in White Plains and Newark, and what with revisions, changes in the cast and thorough rehearsing, it is now capitally played. The piece itself is a typical Palais Royal farce, and retells in a new form the old story of a husband who blunders into a triangular misunderstanding. Chaumet, a landlord, is traveling, and, as he is hypnotised by any brilliant object he sees, a shining doorknob beckons him into the wrong room. The bride therein screams, Chaumet flees, and when the honeymoon couple later go to his own hotel, the bride recognizes him as the intruder, and the husband recognizes him as an old friend. The husband, Dr. Brodard, suspects Chaumet, and learns the truth by hypnotising him. The doctor then attempts revenge by commanding Chaumet to lead his own wife's lover to her room and sit outside all night counting the seconds. But the wives had exchanged rooms, so it is the hypnotist's own wife and not Chaumet's who is behind the guarded door. There are various complications, some of which, in the somewhat denatured American version, amount to loose threads, but which are amusing in themselves. There is the Earl of Broughton, for instance, who disguised as a waiter makes love to Chaumet's wife; and there is Dubois, who is both deaf and an enthusiastic performer on the slide trombone. Better than the play is the acting of it. Henry Bergman gives an authentic French touch to the doctor. Walter Jones is capital as Chaumet, while Charles Brown as the Earl gives the part real character and humor. Richie Ling, Nanette Comstock, Millicent Evans, and Dorothea Sadlier are important members of an unusually competent cast, and E. D. Coe, with his trombone bit, is excellent.

Watching Christie Macdonald in Sweethearts at the Colonial, it is not difficult to account for her popularity. She has personality, quite effectiveness of method, and a good voice. Tom McNaughton is sharing the honors. As for the score of this piece, it again reveals Victor Herbert as our one unfailing source of musicianly operetta music.

With seven performances this week of as many different Shakespearean plays, Mr. Sothern and Miss Marlowe will end the present season of the Shubert. The three weeks have seen a uniformly large attendance. If any further proof were needed that Shakespeare pays when well acted, Frederick Lewis and Sidney Mather have proved particularly strong in the support.

This same W. Shakespeare proved the only dramatist of the year to have two plays running in Boston at the same time, when John Craig recently mounted The Comedy of Errors. Next week Mr. Craig is to give Julius Cæsar, with settings by Livingston Platt, who helped make The Comedy of Errors an interesting revival. The play this week is The Fires of Fate, for which Mr. Platt has constructed a desert scene as the Germans would build such a scene nowadays. It ought to be noted that these experiments in scenery at the Castle Square are the first serious professional attempts in this country to introduce the German methods.

Other attractions: Park, The Blindness of Virtue; Boston, The Old Homestead; Majestic, Louisiana Lou; Tremont Temple, Ralney's African Hunt Pictures.

Henrietta McDannel, who played the boy Peter in the first Harvard prize play at the Castle Square, and played him particularly well, recently gave some matinees for children at the Toy Theater. Last week she gave three more performances, one in the evening for grown-ups. In various songs, poems, and jingles, sometimes in knickers and sometimes in misses' dress, she proved herself clever and charming.

With the close of the present season the Boston Symphony Orchestra will lose the services of Julius Akroyd, one of the two original members of the orchestra who have been with it continuously since its organization in 1881.

FORREST IZARD.

FROM WASHINGTON

"Some Years Hence," in 2013 A.D., Is a Satirical Comedy
Of What Changes Are in Store.
New Dramatic Scheme
Backed by Officials and Diplomats
Will Start Next Season.

WASHINGTON, May 27 (*Special*).—An event of extraordinary social interest that gathered leaders of fashionable circles of Washington and nearby cities crowded the National on Tuesday afternoon May 20 to witness the presentation by a superior amateur cast of Mrs. Christian D. Hemmicks plays Some Years Hence, a satirical comedy, and Woman, a morality play. In the first named, spoken of as a musical farce of the year 2013, the millenium has almost come to pass. In it people use aeroplanes instead of automobiles; a former clergyman is a theatrical manager; both men and women wear a kind of Oriental trousers, and women take off their hats when indoors. Kissing is unknown. The scene is laid in a "house of justice," where there is a "bureau of education for parents," and a bureau for licensing bachelorhood for both sexes. Bachelors are taxed, and persons wishing to be married must show suitability; would-be brides must pass examinations, showing they can keep house, mend clothes, and care for babies.

The plot hangs around the visit from England, where reforms are not carried o'erfar of Lady Snuffbox and daughter. The two break into the calm serenity of America and trouble ensues. After unsetting the American atmosphere they go back to England, developing in the meantime several love affairs.

The struggle of women for freedom formed the basis of the second play, Woman. The characters were: Woman, Man, Freedom, Justice, Ignorance, Prejudice, and Sin. In the different representations of achievement in various phases were twenty representative society leaders, accompanied by large groups of nymphs of joy and whirlwind dancers. The scene is laid in a sylvan woodland, and the climax comes after the women of achievement pass in review before Justice, who gives Woman freedom. The only professional in the cast was Isetta Jewell, the leading lady of the Poli Stock company, who appeared by request and volunteering services in the leading role of Woman a charming graceful figure, musically and dramatically effective in her reading.

With last week's big continuous opening and subscription for weeks to follow, the Aborn English Grand Opera company is started for a month's big successful stay, if not longer, at the National. The past week Clay Dillon, an American soprano, made his debut as Mimi in La Boheme. The operas chosen for the second week, commencing May 27, are Madame Butterfly and Il Trovatore.

In the Road to Yesterday, Beaulah Marie Dix and Evelyn Greenleaf Southerland's romantic and fantastic comedy, The Columbia Players by their individual, praised all round work during the past week added another notable success to this early going remarkable successful season. Next offering is The Amazons, with Lovers' Lane in rehearsal for June 2.

As an outcome of the successful amateur plays given recently Washington is to have a new dramatic organization. The Playhouse will be its habitat, and the Washington Dramatic Association will be its name. Its founders are the members of the cast of A. Washingtons Poset's play, Remaking the Raleighs, given at the Columbia a few weeks ago. Extensive alterations will be made in the Playhouse, including the enlargement throughout. There new Winter plays will be presented at regular intervals in aid of local charities. The organization will have a notable list of associate members in official and diplomatic life. As a nucleus to the fund, Remaking the Raleighs was given with the original cast at the Playhouse May 25.

The Poli Players, under Edwin H. Curtis's capital stage direction during the past week, proved to be most thoroughly and strongly at home, scoring a distinct success in The Million. Merely Mary Ann week 27.

Harry Andrews, for the latter part of last Summer stage director at Poli's in Washington, has arrived under engagement as play producer for the Columbia. Arthur Richie again resumes the responsible position of stage manager.

Chase's continues to draw enormous attendance to listen to the famous Edison Talking Pictures, which include the current week the Headstrongs, a family quarrel, and a few Shamrocks from Ireland. Other features is the Kinemacolor photoplays of The Scarlet Letter and Dr. Jekyll and Mr. Hyde.

Just to correct an error in reading, which was not made clear, relating to the extra matinee to be given in Washington for the benefit of Sis Walker, a stage employe of Poli's, paralyzed permanently through an accident by the falling of scenery at that house—The Columbia is the place—the Columbia Players will give the attraction for a Tuesday afternoon performance of The Amazons, for which the entire proceeds will be donated—an erroneous impression was made that the Poli company would give an extra matinee when they have arranged for a big Sunday night bill for the same cause.

Following the Scott South Pole picture exhibits, the Belasco management has arranged with the Kinemacolor company to present during the current week motion picture displays of the Panama Canal and actual scenes of the Balkan War.

William I. Love is this season's most pleasant resident manager of the Aborn operatic season in Washington, a delightful gentleman to meet.

JOHN T. WARNE.

FROM BALTIMORE

Palace Opens Its Cut Price Plan.
Motion Pictures Three
Times a Day at 10 and 20 Cents.
Opera Holds Its Own
At Ford's, Under the Aborns.
Crowds at "Quo Vadis."

BALTIMORE, May 27 (*Special*).—The chief event of the present week is the opening of the Palace, formerly the Empire, which occurred on Monday night. As set forth in these columns last week, this playhouse came under control of the United Booking Agency a week or two ago, and up to that time had been offering the burlesque attractions of the Columbia Circuit. It is practically a new house, having been in use only a season or two, and is one of the most commodious theaters in town. It is the intention of the new owners to make many additional alterations both in interior decorations and arrangements, but this plan will not be carried out until next season. They decided upon a preliminary season, which was inaugurated the 26th, to run four to six weeks. The house was crowded to capacity, due partly to the fact that the Maryland was closed, and vaudeville patrons had no alternative offered them.

The opening bill constituted several acts of more than usual merit. The opening of the Palace was apparently good cause for the closing of the other house, the Maryland. The reason for this action is quite obvious, viz.: By terminating the season at the Maryland they hope to force part of the clientele of that house to the Palace, and once having got them into the habit of coming to the new theater, will do everything to hold them. They evidently do not want to take any chances with the Nixon-Loew-Sullivan-Considine interests, which have announced that a theater will be built by them to house their vaudeville attractions next season.

The bill at the Palace, at least for the present, will consist of six feature acts and three reels of Edison Talking Pictures. There will be three performances a day, at two, seven and nine P. M., with prices at 10 and 20 cents. It is the intention of the manarement to raise these prices next season.

The Aborn Opera company, which is occupying Ford's, have ample reason to feel gratified at the splendid support given their organization by Baltimoreans season after season, and Baltimoreans in turn are to be congratulated for their appreciation of these really admirable presentations as attested by the canacity audiences which have been the rule at every performance since the season began. The Puccini works undoubtedly have gained a tremendous popularity in Baltimore.

Madame Butterfly was given a most worthy performance, the most salient point of which was the admirable work, both vocally and histrionically, of Ivy Scott, in the title-role. Considering her limited experience in grand opera, her work is little short of marvelous, especially when one considers the fact that she had little or no training for this particular work, having sung in light opera up to a couple of seasons ago. Faust was given an excellent presentation on Monday night, and as usual attracted its great throng of admirers. The Tales of Hoffman will occupy the latter part of the week, beginning with the Thursday matinee.

The Maryland closed its most successful season the 24th, and will not reopen until late in August.

The Melamet opera class, a local attraction, will occupy the Auditorium the first part of the week, when they will present La Traviata. The regular season at this house closed last week with the Kinemacolor pictures of the Panama Canal and Balkan War.

The talk of the town just at present is the phenomenal business which is being polled at the Academy with the famous Quo Vadis pictures. I reported in last week's columns that it was necessary to turn people away on two or three occasions, and this week I add that it has been worth your life to gain admission at any of the evening performances, so great have been the crowds and their efforts to get to the box-office before all the seats were disposed of. The engagement has been extended for a third week and will probably run four. This attraction has smashed all records for Baltimore in the number of people who have witnessed these remarkable pictures which to date is in the neighborhood of some 82,000. The Lyman Howe Pictures, which always play to capacity at Ford's in the Fall, cannot be taken into consideration in this connection because they make a weekly change of bill.

Claim for much of the success of the Quo Vadis Pictures in this city can be accredited to the splendid and progressive ideas of Assistant Business Manager Harry Henkle, of the Academy, in the method and systematic manner in which he handled the advertising end of the pictures. His crew of men plastered not only the entire four quarters of the city and outlying districts with lure posters, but specially printed folders, booklets, blotters, which he devised, were mailed and distributed broadcast, until there was not one member of a family in Baltimore who had not been reached.

I. BARTON KERR.

LOUISVILLE

All of the theaters have now closed their regular seasons.

B. F. Keith's Vaudeville is running a supplementary Summer season, with seven really good acts. The prices during this supplementary season will be ten cents for all seats.

The Gentry Brothers Dog and Pony Show drew large audiences week of May 12, exhibiting at three different parts of the city. An excellent street parade was given daily and a very up-to-date tent show provided.

The Walnut Street Theater offered a Summer attraction May 12-17 with Sis Hopkins, Helene Hamilton playing the Rose Melville part acceptably.

Fontaine Ferry Park, one of Louisville's most attractive open-air places of amusement, opened for the Summer May 11 to a big crowd. Natiello's Band furnishes the music. At the theater in the Pavilion a first-class vaudeville show is given, the bill embracing Ray Samuels, Al English and Stella Johnson, McIntyre and Groves, Fields and La Adelia, and Ethel May Barker.

The opening at Riverview Park will be delayed because of damage done by the recent flood, and the exact date cannot now be named.

Charles C. Foster, at present secretary to the Mayor, will be a candidate for jailer, a remunerative office at the coming election. Mr. Foster has at various times acted as dramatic critic for the Louisville papers.

A farewell dinner was given Manager Charles Taylor and his popular wife at the close of the season at the Gayety. This fine couple made many friends during their stay in Louisville. The Gayety will not be in the burlesque field during the 1913-14 season, and it is probable the Taylors will not return.

Cordelia Hager Moore, wife of George Austin Moore, who has been visiting her family here, left May 11 to rejoin her husband, with whom she appears professionally in vaudeville.

Eugene Elrod, former treasurer at Macauley's, is one of the visitors of the week. Mr. Elrod is connected with the racing game in a business way, but has pleasant memories of his theatrical experience and has many friends here.

CHARLES D. CLARKE.

NEW YORK THEATERS.

WINTER GARDEN B'way & 50th St. Phone 9260 Col. Evgs. at 8. Mats. Tues., Thurs. and Sat., $1.50.
2ND EDITION
THE Honeymoon Express

CASINO Broadway & 39th St. 'Phone 3846 Greeley. Evgs. 8:15. Matinees Wed. & Sat., 2:15.
GILBERT-SULLIVAN OPERA CO. in
IOLANTHE
Extra Matinee Decoration Day

Maxine Elliott's Thea., 39th, bet. B'way & 6th Av. Phone 4985, Bryant. Evgs., 8:30; Mats. Wed. & Sat.
Extra Matinee Decoration Day
ROMANCE
With WM. COURTENAY and DORIS KEANE

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evgs. 8:20. Matinees Wednesday and Saturday, 2:20
CHARLES FROHMAN presents
Miss Billie Burke
as "TOMMY BELTURRET"
(The Girl Who Grew Up as a Boy)
In A. W. Pinero's Comedy,
THE AMAZONS

LIBERTY THEATRE, W. 42d St. Evgs. 8:15. Mats. Wed. and Sat. 2:15.
KLAW & ERLANGER, Managers.
Jos. M. Gaites presents the New Operatic Romance
The Purple Road
with Valli Valli and Janet Beecher and 80 others.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props. Evgs. 8:15 Matinees, Wed. and Sat., 2:15.
Charles Frohman's Annual Musical Comedy Production.
Julia Sanderson
In the latest Gaiety Theatre (London) Musical Comedy success.
The Sunshine Girl
With Joseph Cawthorn, and 100 Others.

Criterion B'way & 44th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
CHARLES FROHMAN, Manager.
KLAW & ERLANGER present
ROBERT HILLIARD
as ASCHE KAYTON
IN
THE ARGYLE CASE

New Amsterdam West of Broadway, 42nd St.
Evgs. 8:15, Mats. Wed. and Sat. 2:15
KLAW & ERLANGER, Mgrs.
The Whitney Opera Co. presents the New Musical Farce
My Little Friend
Music by Oscar Straus, Composer of "The Chocolate Soldier." Large and notable cast. Symphony Orchestra of 40.

Eltinge 42d St. THEATER West of Broadway 3420 Bryant
Evenings, 8:15. Wed. & Sat. Matinees, 2:15. Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
By BAYARD VEILLER.

BELASCO THEATER, W. 44th St. Evgs. at 8.20 Mats. Thursday & Saturday, 2.20
David Belasco presents
YEARS OF DISCRETION
A Comedy in 3 Acts by
Frederick Hatton and Fanny Locke Hatton.
DISTINGUISHED CAST

CORT THEATRE. 48th Street Just East of Broadway
Most Beautiful Theatre in America
Direction of John Cort. Telephone, Bryant 49
Evenings, 8:15; Mats. Wed. and Sat., 2:15.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS.

NEWS of OTHER CITIES

BROOKLYN

Probably the most elaborate offering of the present season by the Aborn Opera co. at the Academy of Music was Thais, in which Edith Helena appeared in the title-role. Her voice rang clear and sweet, and with Martin Adkins won repeated applause from the Brooklyn music lovers. The offering for the last half of the week, May 19-24, was La Traviata, which also drew to excellent business.

Lillian Russell demonstrated her popularity at Keith's Orpheum as well as her beauty hints and secret of perpetual youth. She was accorded a hearty reception. J. C. Nugent and Julie York, Melville and Higgins, the Three Dolce Sisters, with Mosher, Hayes and Mosher were in a close race for second honors.

An excellent programme greeted patrons of the New Brighton. Billy B. Van raced away with headline honors, while the Berlin Madcaps, Meredith and Snooser, and Clara Mase won favor with their audience.

Nat Wills, the happy tramp, found the patrons of Henderson's Music Hall easy. In fact he ruled them. Edna Munsey was substituted for Edna Aug, who had been billed as headliner, and won great favor. Paul Dickey and co. in The Come Back, George McKay and Josie Cantwell, with La Valera and Melvin Stokes made up the well-balanced bill.

With Auto Polo and a dozen new Western features, Miller's 101 Ranch Show is attracting good crowds. The Western show occupied the old Brooklyn Ball Park last week, and moved to the Eastern District on Monday for its second week in this borough.

J. Lenoy Davo.

SPOKANE

Chauncey Olcott in The Isle o'Dreams drew big houses 11, 12. Freckles played to fair business 15. John Drew in The Perplexed Husband played to capacity 16, 17.

American, dark till September.

Several of the American Theater Stock co. stars are touring the circuit between Spokane and Portland in Hello Bill. In the cast are Henry Hall, Frank Darien, Paul Orapo, Huron Hynes, Laura Adams, Ancyn and Marguerite McNulty, Wallis Roberts, Earl Dwire, H. B. Carpenter, Ruth Lechler, Beatrice Allen, and Marshall Hudson.

That the policy to be pursued by the Auditorium is not well settled, is indicated by reports received here recently. It was announced some time ago the tabloid musical comedies would be run for forty-two weeks, beginning in July, but now it is said John Cort is planning a vaudeville road show scheme for his Northwestern Circuit.

Mrs. Charles A. Albert, of Spokane, whose stage name is Sarah Truax, will begin a five weeks' engagement at the Pittsburgh Grand Opera House June 1. The first week she will star in The Awakening of Helena Ritchie, in which she will be coached by Margaret Anglin. Mrs. Albert is the wife of a prominent Spokane lawyer.

The Princess Indita Hawaiians, a musical quintette, were given a tryout at the Casino Theater Friday night and proved so successful that Manager Howard Clemmer has engaged them. Both native and English songs are in their repertoire.

Mabel Daulton, who played in stock with the Jessie Shirley co. in Spokane, was granted a divorce from Charles Daulton, a Chicago newspaperman, by Judge H. L. Kennan of the Spokane County Superior Court. Non-support was alleged.

Al. G. Barnes's wild animal circus showed to good business 16, 17. W. S. McCrea.

ST. PAUL

The Spendthrift, the second offering of the Wright Huntington Players at the Metropolitan May 18-24, opened the week to two large audiences Sunday. Wright Huntington appeared as Guffers Thorne, Duncan Penwarden as Richard Ward, Laura Hudson as the wife, Josephine Fox the aunt, and Louise Gerard, Frank M. Thomas and Teddy Le Fay completed the cast. Allan Jimmy Valentine May 25-31, House of a Thousand Candles June 1-6, John Drew June 8-7, Rose Stahl June 10-21. During the time that the few remaining regular attractions appear, the Huntington co. will play at the Minneapolis Metropolitan.

The closing bill of the season at the Orpheum May 18-24 consisted of Orford's Elephants, Boland and Holtz, John and Winnie Hennings, Hal Davis, Inez McCauley and Sara Lewis in The Girl from Childs; Ward Baker, Walter de Leon and "Muggins" Davies, and Carl and Lotty. The house will remain Aug. 10.

Empress had the Cavaliers, George E. Richards and co. in Easy Money, Sampson and Douglas, Golden and West, and Savoys.

Madame Kenny Lissin and Yiddish Players appeared at the Grand May 18. Loving Hearts was played at matinee and A Mother's Revenge in evening.

The Hippodrome (formerly the Star) which has had a not overly prosperous motion picture career, returned to burlesque May 18-24, with Wine, Woman and Song as the attraction. This house is to be the home of the Central Burlesque Wheel.

The redecorated Majestic reopened with Kinemacolor Pictures May 17.

The roster of the Baker-Evelyn Stock co. to play the Twin City Shubert houses follows: Lee Baker, Bert Walters, Joe Hollicky, Skuyler Ladd, Douglas Paterson, Charles Dowd, Edyth Evelyn, Louise Farnum, Rose Bender, Mabel McWinny, and Ida O'Day.

Joseph J. Pfister.

ROCHESTER, N. Y.

The pupils at the Rochester School for the Deaf attended the Gordon Photoplay House to see the dramatic Dick Whittington and His Cat and other films May 16 as guests of the management. The photoplay is one thing from which the deaf can derive even greater enjoyment than persons with all their senses, because to a certain extent they can read the lips of the film actors and pick up points that are lost on the average spectator. Sanerintendent E. F. Westervelt, teachers, and officers were in charge of the party.

It is said that Louise Coleman's season in Rochester is proving sufficiently successful to cause her to consider extending her stay at the Shubert.

Mrs. Marie Brown (formerly Edith Taliaferro) is making her Summer home here for her husband, while he appears as Lyceum Players' leading man. Plans are being made by their managers to star the Taliaferro sisters together during the coming season. It is probable that Mr. Browne will take his wife to London to play the chief role in The Road to Yesterday, which is winning much favor at the Lyceum May 12-17, and assemble an English co. for her support.

Since Anna Meredith began her season here, May 5, as the leading woman of the Manhattan Players at the Lyceum, she has established herself as a genuine favorite, not only because of her talent as an actress, but on account of her pleasing personality and wealth of good looks.

Victoria and Gordon Photoplay House: Moving pictures and vaudeville May 19-24; drew good houses.

Genesee, the Grand, the Fitzhugh Hall, and Hippodrome had moving pictures May 19-24. drew good business and pleased.

At the Colonial May 19 moving pictures of The Garden of Allah to packed house.

The Primer Players, with George L. Kennedy, Myrtle Stedman, Luella Arnold, and Rosaline Clay in the leading roles who selected The Queen of the White Slaves as their offering May 19-24 at the Baker to good audience.

A good bill of vaudeville to large audiences was at the Family May 19-24. The following acts are included: Fred and Alberta, gymnasts; Lillian Maynard, dainty singer of dainty songs; Carolina Four, darkyisms; Ed. Dunkhorst, the "human freight car;" Hoey and Mosar, songs and dances, and the Halkens, shadowgraphists.

The attraction at the Lyceum May 19-24 was Green Stockings, presented by an excellent co.

The Coleman Stock co. at the Shubert presented Why Smith Left Home May 19-24 to excellent business. Robert Hogan.

NEW ZEALAND NOTES

WELLINGTON, April 25 (*Special*).—J. C. Williamson's Blue Bird company is at present touring the Dominion and doing first-class business.

The George Marlow Dramatic company opened its tour of the Dominion at Christchurch on Easter Saturday. The seasons in the principal South Island towns was up to the most sanguine expectations of the management. The North Island tour opens at Wellington on May 3. Repertory: The Monk and the Woman, The Queen of the Redskins, and A Forbidden Marriage.

It is currently reported that Fred. Niblo will at the close of his engagement with J. C. Williamson, Ltd., form a company of his own for a tour of New Zealand with a repertory of American plays.

The Brennan-Fuller management are doing fine business at their various vaudeville houses. There are some fine acts in the programmes submitted, and some "chasers" also.

J. C. Williamson's next attraction for New Zealand will be the Puss in Boots pantomime. The tour opens at Auckland on June 26.

George Marlow, Ltd., sends another company to New Zealand, opening at Auckland in August, with a repertory of new plays, the trump card of which will be The Nightbirds of London.

The Hamilton-Plimmer Dramatic company opens a tour at Invercargill on June 16. Repertory: Dr. Wake's Patient and A Woman of Impulse.

The Harry Rickards's Vaudeville company's tour was a financial success from start to finish, notwithstanding the fact that it was one of the most expensive vaudeville "bunches" that have yet visited New Zealand.

The picture shows throughout the Dominion are only doing fair business just now. I'm afraid this class of entertainment is being overdone.

New Zealand is at present simply inundated with concert costume comedy companies. We now have The Butterflies, The Follies, The Crimson Ramblers, The Pinchinellos, The Serenaders, The Gretscuse, and in a week or two we will have The Red Dandies, The Pink Dandies, and The Pierrots.

Several members of Bud Atkinson's American Circus and Wild West Show which arrived in Sydney some months ago are passengers for San Francisco by the *Tahiti*, which sails this afternoon. The show "struck" a run of bad luck, and was sold up in Melbourne.

Andrew Smart.

SEATTLE

At the Metropolitan, the attraction was John Drew in A Perplexed Husband May 11-14, matinee May 14, which interested and amused audiences ranging from medium to large. The reception accorded Mr. Drew indicated that he is a great favorite with Seattle playgoers. Mary Boland, who gave a unique portrayal of the part of Kalleia, was also well received. The play teaches a timely lesson. House dark May 15, 16. Local May 17.

At the Moore, Lyman H. Howe's Travel Festival motion pictures May 11-17 were very interesting as well as unique. The attendance averaged good business.

The Crisis May 12-18, matinees May 15, 17, 18, was given a first class presentation at the Seattle, the attendance ranging from medium to large. Nana Bryant and Dwight A. Meade in the leads sustained the parts with skill and effect, and the other members of the co. gave good support.

At the Empress, Willie Ritchie and vaudeville May 11-17.

At the Pantages's, Armstrong's Baby Dolls and vaudeville May 11-17.

At the Orpheum, Olga Petrova and vaudeville May 11-17. Benjamin F. Messervey.

ATLANTIC CITY

The appearance here of 6 Washington Square, the new comedy under the management of Cohan and Harris, has been the attraction all the week, May 19, at the Apollo, where the farcical acting of Taylor Holmes has contrasted boldly against the sterner features of the parts played by Frederick Truesdale, Sam B. Hardy, George Barnum, and Lily Cahill. The entire cast remains the same as at the opening at Hartford the previous week. Local opinion, while not placing a high rating upon the play, has much appreciated the construction of Winchell Smith's dialogue, and enjoyed the clever situations which are numerous and of rapid change.

During the entire week Winchell Smith and Victor Mapes, the co-authors, have been here and in attendance at most all performances of the production.

Vesye, with his son, are announced in concert on the steel pier on Monday night, June 2. Exceptional effort is being made to make the concert the success that the engagement promises.

The moving picture-vaudeville house being built by Christopher Hand, of Cape May, Bridgeton, etc., is nearing completion, and will be known as the Colonial.

Week of May 26 the Apollo will be the scene of the opening performances of Lew Fields's stellar vehicle, All Aboard, with Carter De Haven, George Monroe, and Lawrence D'Orsay. Richard Carle is playing in vaudeville at the Savoy with co. of fifteen week of May 19.

Arthur G. Walker.

OTTAWA, ONT.

Robert B. Mantell presented Richelieu, Hamlet, King Lear, Merchant of Venice, and Macbeth May 14-17 to audiences that filled the Russell at each performance. Curtain calls were frequent. Mr. and Mrs. Mantell were entertained at a dinner given by the Hon. R. L. Borden, Prime Minister of Canada, and Lady Borden.

Alice Lloyd in The Rose Maid May 19-21 pleased large audiences. Alice Lloyd introduced her famous specialty between acts to the great delight of the audiences. Annie Russell will present She Stoops to Conquer and The Rivals May 22-24.

The Dominion Stock co. presenting Madame X May 19-24; scored great hit at the Dominion, and business is very good. The Seven Sisters May 26-31.

J. H. Du Bie.

PORTLAND, ME.

For the first time in many years this city witnessed a premiere Monday night, May 26, when The Lorelei was produced at the Jefferson. Manager Julius Cahn and several guests from New York were present to see it. Portland filled the house with its best turnout. The author is Mrs. Kalliu Jones, of New York. Adelaide Keim took the emotional part in the character of Roberta Dane.

If any criticism should be made of the play itself it would be that it was a bit heavy, that it lacked here and there the little breezy touches that make a drama move all the swifter and more tellingly. But the audience did not seem to care about that. They were in fine fettle, and minded to find delight in tense situations, if juicy bits of comedy were not provided. There was, too, perhaps, a superabundance of plot. It might be that subplots and counterplots could be pruned off now and then without detriment to the main story; perhaps even to its strengthening. But that is neither here nor there. The point is, that everybody had a rarely fine evening, yes, and were immensely pleased, too, with the charm and graciousness of the author when she was dragged reluctantly upon the stage by Mr. Albion. Even after she had made her bit of a curtain speech, the people were not contented. They would have more of her. And they applauded and applauded until she came back again, and with her lovely Adelaide Keim and Julius Cahn, beaming good-naturedly at the audience, at the author at his right, and the actress at his left.

The play may be seen in New York next season.

B. F. Keith's Hippodrome (Manager I. M. Mosher) continues to please capacity business with the latest in vaudeville and pictures.

Vaudeville and pictures pleasing good business. Featuring Kinemacolor Motion Pictures are at the New Portland.

Vaudeville and photoplays to good business at Greely's.

Photoplays at the Nickel and the Casco to good business.

Beginning June 2, vaudeville will be discontinued at B. F. Keith's Hippodrome, and stock will be presented for the Summer.

H. D. Easlon.

DENVER

Theatricals are on the wane, although the weather has not been particularly warm. Everywoman has occupied the stage of the Broadway for two weeks, May 12-24, to very big business. H. Cooper Cliffe plays Nobody, and Adele Blood the title part. Their acting is finished; the rest of the co. is away above those usually seen in Denver. The Orpheum was packed 19 by Colorado Suffragists anxious to see the talking pictures featuring the Eastern Suffragettes. It was a fine bill, and included the sketch, An Opening Night, and Homer Mason in In and Out, the Big City Four, Madame Valegita's leopards, Harry Breen and the Rolandow Brothers.

Vesye played at the Auditorium May 22 and showed his usual skill.

Lakeside is being painted and furbished preparatory to its opening May 30. The Cavallo Symphony Orchestra will play here weekly, and has engaged many famous soloists for these concerts, the first are Madame Nordica and M. Henri Scott.

The Fealy-Durkin Stock co. will occupy the Casino as usual, and have announced that the supporting co. will be composed of persons famous in their profession. They have also offered an alluring prize for the best play on Colorado, submitted by a resident of the State, before the middle of August.

Mrs. Elitch-Long threw open the gates of the Gardens on May 18 to permit patrons to enjoy the fragrance of the apple trees now in their Spring bloom of loveliness. The stock will be the best in years, but its personal is not announced. Horace E. Tureman and his orchestra will play Fridays at the Gardens all Summer. The advance subscription for both theater and symphony seats is the largest in many years, so a prosperous Summer seems assured.

Granville Forbes Sturgis.

NEWARK, N. J.

The Payton Musical and Comedy co. presented May 19-24 The Three Twins as their second offering this season and made a more favorable impression than in giving The Circus Girl, and also gave the members of the co. better opportunities. Stella Tracy was charming as Kate Armitage and has already won many admirers. Henrietta Lee as Mrs. Dick Winters, the cheerful weeper, was splendid. Lucile Gardiner was dainty and happy as Mollie Summers. Mattie Burch was pleasing as Isobel Howard. Ward De Wolf repeated his last week's success as Tom. Harrison Garret as Dick. H. Herbert Brooke as Harry, Laurence O. Knapp as Mathew. Harold Cizard as Dr. Hartman, Charles Morrison as General Stanhope, Wilfred Young as Ned, all scored. The work of the chorus was exceptionally good, and are working with unusual smoothness. Harry G. Bennet deserves special mention for his excellent scenic effects. The Commuters follow, drafting several of the Orpheum co. and adding musical numbers.

The Payton Stock co. presented A Woman's Way at the Orpheum May 19-24 to the usual crowded house, all the favorites, including Mabel Bronell, Sadie Bradellis, Mabel Estell, Lillian Stewart, Jessie McAllister, Clifford Stork, Arthur Jarret, Harry A. Roche, Edmond Suroghan, Joseph W. Girrard, Lee Sterrett, Bobby Livingston, and S. E. Fried.

Next week, May 26, The Thief, which will be the closing week for Mr. and Mrs. Clifford Stork, who sail June 3, for three months' tour in Europe.

The Proctor has changed its policy for the Summer months and is giving moving pictures and vaudeville, from 12 o'clock noon until 11 P.M.

The Jardin de Paris Girls co. highly entertained the patrons of Miner's Theater May 19-24. Among the principals who scored were Joseph Madden, Thomas Nolan, Leo Stevens, Lydia Jospy, Mildred Lester, Mlle. Fouzere, and an exceptionally good chorus.

George S. Applegate.

CINCINNATI

Cincinnati has learned that there is one thing that is almost as bad as a flood for tying up business conditions, and that is more disastrous than a flood for eliminating theaters and places of amusement from the reckoning of the public. And that one thing is a street car strike. And having recently had the one and even more recently the other, we know whereof we speak.

Keith's and the Empress opened May 11 with carnival bills for the closing week of the season. On the same day Chester Park threw open its gates for the Summer, and about the same time a street car strike was declared, and the plans and speculations of amusement managers were sadly interfered with. During the whole week of May 11-18 the situation was at a complete deadlock, and with no cars to carry the patrons to the theaters and parks, they remained patronless. The one fortunate phase of the situtiom was that nearly all the theaters were closed, especially the \$2 houses. Chester Park, after a day or so of idleness, closed its gates, and as could be expected the business at Keith's and the Empress was poor. On the outskirts of the city, Chester and the former were marooned, while the downtown houses and picture shows had that portion of the public within walking distance of the theater to draw upon.

However, on the 20th an arbitration was announced, wherein the car company recognized the union—the point in question—and Cincinnati is again riding. And at noon of that day Chester again opened its gates, and it now looks as if the Summer season will go on undisturbed. Coney Island and the Lagoon are announcing openings for the immediate future.

At Chester a good vaudeville bill is booked for the rest of the week, including the Edward Zoeller Trio, Gordon and Day, the Lillian Sisters, the Great Holman, and Lillian Barnet.

The regular concert season opens at the Zoo May 25, with Ellery's Band, thereby changing the policy they have pursued for the past two seasons in retaining for the concerts the larger portion of the Cincinnati Symphony Orchestra. This was done in order to hold the same orchestra intact from Fall to Fall.

Summer vaudeville has begun at Keith's, and the Lyric is enjoying a prosperous early Summer season with the sensational Satan pictures and Kinemacolor.

The Empress has begun a Summer bargain vaudeville season and its first bill opening May 18, is one of merit. High-class pictures are being shown at the Grand.

All this promises a little more lively Summer than Cincinnati has enjoyed for the past year.

The Barnum and Bailey Circus May 22, 23. The Gentry Brothers' Famous Shows opened May 19 to good business, despite the strike, and will play here in various parts of the city until May 28.

And with two circuses in town, all the rivers in their channels, the strike over, and the locust trees in bud, and our Winter clothes folded away, we realise the Summer season of 1913 is upon us, and we are settling down to enjoy such amusements as it may offer.

John Reinhard Fromme, Jr.

JERSEY CITY

Seven Days was the attraction at the Majestic May 19-24 to fair patronage. The co. is not as good as the one seen here before, although the people work hard. Emily Loraine as Aunt Salina, Lillian Hazar as Kit, Howard Fay as Fatty Wilson were in the cast. Paul J. Rainey's African Hunt Pictures May 26-31.

The Peddler at the Academy of Music, by the Academy Stock co., May 19-24, gives Charles Riley a good chance in the name part, and he made good. East Lynne May 26-31.

Progressive vaudeville at the Orpheum is doing a great business, and the closing of the season has easily been postponed. The bill put on May 19-24 is a fair one, and opens with Mlle. Mantilla and Monsieur Albert, Tango dancers; Morton and Keene in a talking act, the Three Perry Sisters, sketch; Little Lord Roberts, a clever lilliputian; Florence Tennest and her Ten College Students in a great sketch; Slani, a real violinist; and the Three Wally Brothers, acrobats. The annex to the theater is rapidly nearing completion.

Business at the Log Cabin and Jersey Airdome is great, and the vaudeville and pictures are fine. The same bill is given at both places, and consists of Dlahi, Scott and co., Colonel Mack and his cowboy skit, Fitch Cooper's tramp act, the Gordons, and Harry Lonnstreet.

Camille at the Broadway, Bayonne, packed the house May 19-24, when the Broadway Stock co. appeared to excellent advantage. Lorna Elliott as Camille was capital, and her conception of the part clever. The Armand of Mr. Le Sueur was strong. Stage-Manager Loomis is to be complimented for the perfect staging of the piece. The Easiest Way May 26-31.

Get-Rich-Quick Wallingford was presented by the Hudson Stock co., Union Hill, May 19-24, to crowded houses. George Howell was immense in the name part, and Anne Murdock as the stenographer was demure and sweet. Alice Butler, an old favorite here, returned as a member of the co. and as the landlord's wife was one of the hits of the cast. The other parts were well looked after. The Butterfly on a Wheel May 26-31.

The Knights of King Arthur held a theater party at the Majestic May 16, and enjoyed a performance of Madame Sherry. A supper followed.

Anne Murdock, leading woman of the Hudson Stock co., Union Hill, was accidentally shot by Warren Munsell, the heavy man, in the shooting scene in the second act of The City May 15. A blank cartridge was fired close to her face. A doctor removed the specks of powder, and there was no interruption to the performance.

Business Manager Tom Sheeley, Treasurer Burt Ingram, and all the other attaches of the Orpheum are arranging for a benefit before season closes.

The Academy Stock co. celebrated its two hundred and fiftieth performance at the Academy of Music May 20, when people were turned away. The season closes May 31, when the co. takes possession of an airdome for the Summer.

Walter C. Smith.

SPRINGFIELD, ILL.

The season here is just about at an end, and houses have closed. The Majestic closes its doors 31, and all other houses are idle. Vaudeville has furnished a greater per cent. of the amusement this season than ever.

Manager Winkler of the Chatterton, confirmed the report that Allardt Bros. of Chicago, have secured control of the house from the Shuberts, and will control all bookings there after Sept. 1. Allardt Bros. also control the Majestic vaudeville house, and have always furnished the best of attractions; their earnest efforts are appreciated by the theatergoers here.

Good vaudeville was the bill at the Majestic week of May 11-17. First half: The musical tabloid, Miss Nobody from Starland, pleased to capacity business. Last half: Armstrong and Clark as headliners scored heavily with their clever singing and playing. These two gentlemen are song writers of national fame. They sang four new songs here, and "Frisco Rag," and "My Old Gal is Coming Back" proved big hits. Harry Goodfrey, Votta Henderson, Grace Armond, Ramsdell Trio, and the Frey Twins completed a good bill to capacity business.

Excellent photoplays to fine business at the Lyric. A Window on Washington Park (Vitagraph) was the feature film this week and pleased greatly.

Best photoplays at the Vandette to appreciative crowds. In the Harem of Hasheu (by Lubin) was feature film of the week. Gaiety: Feature films to the best of business. Grand. Mutual films to fine business; The Bawler Out, three-reel Reliance, was featured. Perils of the Atlantic was shown at the Capital 18 and was one of the best drawing photoplays ever seen here.

Salome and other good pictures to increasing business were at the Savoy. At the Amuse-U and Royal, photoplays to satisfactory business. Pictures to fair business at the Casino. At the Lincoln, for colored people only, good pictures and business. Fair pictures to average business at the Star.

Burlesque and vaudeville were given at the Empire 11-17.

Ground is being cleared on South Fourth Street for a new airdome with a seating capacity of 600. It will have vaudeville and motion pictures; management will be announced later.

KLIMM LEE TOMPKINS.

ST. LOUIS

For the past few weeks St. Louis has been very dull theatrically. All the downtown theaters are closed and none of the Summer theaters have opened. The ten and twenty-cent vaudeville and picture houses, of which this city has an over abundance, have been drawing packed houses every night. However, prospects brightened with the opening of Suburban Garden on May 25. A dramatic stock co., headed by Diana Storm and Arthur Behrens, began an indefinite engagement on that date, using The Dawn of a To-morrow for the initial offering. The entire co. was a decided hit and are playing to good business. Miss Storm gave a very creditable interpretation to the part of Glad, and Mr. Behrens as Sir Oliver Holt gave excellent account of himself. Morris McHugh, who has played at the Suburban Garden for years, was again seen in the co, and was given a very hearty reception by his many admirers. Joseph Gillow as the villain was well cast, and Alice Gale as Bet made much of a thankless part. Joseph O'Meara is stage-manager. A Grain of Dust May 25-31.

Jacob and N. S. Oppenheimer have leased the Olive, a ten-cent vaudeville and picture show house, and have renamed it the Marguerite Clark, in honor of the first star who is to play there. The co. at the new Marguerite Clark will be a permanent stock co. and various stars will be featured there during the season. Miss Clark's engagement is for five weeks, then comes John Barrymore for three and after him Bertha Kalich for two weeks. Amelia Bingham will also be seen here, but definite dates for her engagement have not been set.

The new management will follow the policy of charging twenty-five and fifty cents admission. They contend that the day of high-priced theaters is over and that they will prove it by this experiment. Baby Mine has never before been played in stock and Messrs. Oppenheimer claim that they are paying $700 royalty on the piece.

The Shuberts have released one of their stage directors, Thomas Mitchell, for the Marguerite Clark season. The house contains 1,200 seats, all on the first floor, but within full view and hearing distance of the stage.

The St. Agatha Young Men's Sodality presented The Rose of Silver Brook Farm to a large and very appreciative audience May 14. A very creditable performance was rendered by these young people. George Scheid, Leah Durand, Marie Rosenthal, Joe Heitzer played the leading parts.

Creatore's Band began an indefinite engagement at Delmar Garden May 18. The largest crowd in several seasons turned out on that day. Bernard Beque, the most distinguished artist ever heard at Delmar, was the soloist with Creatore.

Eva Tanguay will be at the Shubert for one week commencing June 1.

VIVIAN S. WATKINS.

MONTREAL

May Robson in A Night Out, a play something on the order of the Rejuvenation of Aunt Mary, pleased good audiences at His Majesty's May 19-24. Miss Robson is supported by a capable co., among whom Edith Conrad, John Rowe and Louis Hand are deserving of special mention.

William Hodge in The Road to Happiness was well received at the Princess Theater May 19-24. Mr. Hodge is an expert in delineating this type of homely philosopher. The supporting co. is good. Gertrude Hoffman May 26-31.

For the third week of their engagement the stock at the Orpheum produced the Hungarian comedy, The Seven Sisters. It proved most enjoyable. Lillian Kemble was excellent as the irrepressible Miel. Charles Mackay was a dashing Lieutenant. Kathryn Stanton did good work as Katinka, and Stuart Fox contributed an amusing character sketch of a youthful baron. The Deep Purple May 26-31.

The Stock co. at the National are giving an elaborate production of L'Aiglon.

Dominion Park is open for the Summer with its various outdoor amusements.

The Stock co. at the Orpheum are playing to capacity business. Charles Mackay and Lillian Kemble are appearing in the leading parts for the third season and seem to be as popular as ever.

W. A. TREMAYNE.

HARTFORD

After All, a new play, is being introduced to Hartford theatergoers this week by the Hunter-Bradford Players. Jane Warner, a champion of equal rights, tries hard to be a manly woman and finally decides, with the aid of a lover, to become a womanly woman after all. The author's conception of the new woman is peculiar, and the play is not for the young, but it certainly has qualities that will draw well. Deirdre Doyle played Jane Warner, and took every advantage of the many opportunities the part offered.

The Poli Stock co. is appearing this week in A Butterfly on the Wheel, which is enthralling large audiences. Maud Gilbert comes to her own in this play, scoring a big hit as Posy.

New York managers were so impressed with Deirdre Doyle's work as Jane Warner in After All, that she may be given the part when the play is produced on Broadway.

A review of 6 Washington Square, produced May 15-17, appeared in last week's MIRROR.

LAWRENCE SHEPARD.

BUFFALO

The Bonstelle Stock co. at the Star May 19-24 played Salvation Nell to big audiences. Mary Jane's Pa May 26-31.

The Teck Stock co. May 19-24 presented Alias Jimmy Valentine to good sized houses. Uncle Tom's Cabin May 26-31.

At Shea's May 19-24, the management gave its patrons one ofthe best bills of the season. Frederick Bowers, the headline attraction; others: the Borganny Troupe, The Lunatic Bakers, clever Nellie Nichols, Cartmell and Harris, the Kratons. Kitty Gordon May 26-31.

The Baldwin-Melville Stock co. presented at the Majestic May 19-24 The Rejuvenation of Aunt Mary; large houses. Thelma May 26-31.

The Merry Burlesquers at every performance at the Lafayette May 19-24 pleased crowded houses.

J. W. BARKER.

PATERSON, N. J.

They say that they can't come back but in theatrical management this way proved otherwise at the Empire, during the past two weeks. Manager Zabriskie is now on his third week with the Empire Players and business has been phenomenal; people being turned away at each performance. Carol Arden was his leading lady at the Opera House for three or four weeks, prior to its closing, and he was very much pleased with the impression she made. On the strength of this he decided she was the proper lady to head his new co., and the result has proven his judgment was good. The Woman was the bill May 19-24, and Stage Director Edwards put across a city production of the Belasco's. Willard Blackmore as Jim Blake was fine, as was Miss Arden as Wanda Kelley, the telephone girl. Fred. C. House as Tom Blake also appeared to advantage. It is hardly fair, however, to signal out any particular one for praise, as they all filled their various roles in a praiseworthy manner. Ray Zabriskie is proving a very capable stage-manager. Willie Collier's Take My Advice is in rehearsal for May 26-31.

At the Lyceum, Rainey's African Hunt pictures played a return engagement May 19-24 and pleased fair sized houses. This closes the house for the season.

The Majestic continues to offer a fairly good vaudeville bill and pictures, at cheap prices, to good patronage.

Manager Mank at the Opera House offered as the attraction May 19-24 Old Home week. The bill was made up of Paterson talent and drew fair houses. Kunio Brothers, E. W. Morgan, Jack Koffman, Joe Joseph, Hutchinson Trio and Jack Wilson pleased.

Fred. Quimby joins the Empire forces May 26. He was around town renewing old acquaintances during the week.

James Young, formerly of the Opera House Players and later doing special work for the film folks at Fort Lee, was a pleasant caller May 19.

John R. Fitzgerald was a visitor here last week supervising the production of his sketch, The Penalty, at the Majestic.

The new theater, the Lyric, at Hackensack, N. J., is rapidly nearing completion. It will be devoted to vaudeville and pictures.

JOHN C. BUSH.

KANSAS CITY

The event of the week in local amusement circles was the opening of Electric Park, Kansas City's largest and most popular out-of-door resort. A big clean up and a thorough application of white paint has made the park look just like new, and with a number of new attractions it offers a wide variety of entertainment. Don Philippini and his big band of sixty musicians was the headline offering, and their two concerts on the opening day were attended by capacity audiences. "Divo," a young woman swimmer, was a feature. Vaudeville, boating, bathing, and the many concessions all found favor with the big crowds.

Eva Lanz and co. presented The Dawn of a To-morrow at the Willis Wood May 18-24 to good-sized audiences. The work of Miss Lang was a distinct hit, and the applause accorded her was of the most genuine sort. William Morse also appeared to advantage, while other members of the co., were well cast. The Woman May 25-31.

The Lyman Howe Travel Pictures were continued at the Grand May 18-24, showing to the usual good business. The Ohio Valley Flood Pictures were features.

The Shubert had pictures of the Captain Scott expedition into the Antarctic for the week of May 18, drawing large audience nightly.

The Romany Opera co. were the headliners of the Empress bill May 18-24, playing to large audiences throughout the week. Other acts were also well received.

Fairmount Park entertained big crowds May 18 with a sensational balloon race, vaudeville, boating, bathing etc.

D. KENDY CAMPBELL.

PROVIDENCE, R. I.

For the first time in Providence, Pomander Walk was given an excellent portrayal by the Albee Stock co at Keith's May 19-24. It is quite out of the question to convey even a slight idea of the merits of this quaint, delightful little comedy, but those fortunate enough to witness the same I'll vouch, came away much more satisfied with life than ever before.

The New York Idea May 26-31.

The Providence Opera House enjoyed good business with a return engagement of the moving pictures showing the thrilling adventures of Captain Scott and his followers, appropriately described.

Kinemacolor pictures and photoplays were on view at the Empire May 19-24. The programme featured The Prisoner of Zenda and The Scarlet Letter. The pictures of The Scarlet Letter were shown but once, owing to a protest from the police officials, stating that they were disrespectful and immoral. Other films were substituted.

The Westminster offered vaudeville and pop concerts to good houses May 19-24.

The Sock and Buskin Dramatic Society of Brown University gave one performance of Facing the Music at the Colonial May 22 to a good-sized audience.

Blanche Webber has rejoined the Albee Stock co., playing her first role in Pomander Walk. She has just returned from an extended concert tour.

Thomas Muigrew, the local boy who has made such a fine reputation with the Empire Stock co. during the past Winter, is now a prominent feature of the vaudeville at the Westminster.

E. H. Sothern and Julia Marlowe will be at the Providence Opera House June 2-7 in Shakespearean repertoire. Much Ado About Nothing will be an added attraction of the engagement.

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MIRROR BUREAU, SUITE 61, GRAND OPERA HOUSE BUILDING.

CHICAGO, May 27 (*Special*).—Eva Tanguay began a press agent war against the vaudeville ogres at the American Music Hall this week. The ogres are not at the Music Hall—Miss Tanguay is. For two weeks she is giving her Spearmint version of Salome—it's a little wriggly you know. (You may fire when ready!) Miss Tanguay gives a gelatinous performance of songs and dances of which the vaudeville-going public seems never to tire. Her Salome, though possessing those quick silvery movements characteristic of the gyrational Tanguay, is not as daring as the Salome of Mary Garden and hardly to be compared with the prima donna's vivid performance. The public, surfeited with cheap vaudeville and miles of shoddy motion pictures, is patronizing the Tanguay in large and enthusiastic numbers.

This week marks the close of the season. Blanche Ring, in When Claudia Smiles, has departed from the Illinois after quite a lengthy run. George Cohan said farewell to lamenting audiences who are now wondering when he is coming back again. But Mr. Cohan assured the public in black and red letters that his was no Patti farewell, but a genuine good-bye. No doubt he is sincere in his determination to quit the stage, but as it is a sign of greatness to change one's mind, we are confidently expecting Mr. Cohan to return for another handshake and goodbye tear. This is William Collier's last week at the Princess in Never Say Die, an engagement that has made Mr. Collier solid with the Chicago public.

The Fine Arts has closed, and Art has gone somewhere to take a long rest cure. The eruptions at the Little Theater have ceased. The Drama League is silent—so let's give praise to the League.

The new offering is Oliver Morosco's fairyland production, The Tik Tok Man of Oz, at the Grand Opera House. The book is by L. Frank Baum and the music by Louis Gottschalk, and the production has been seen on the Coast. Mr. Morosco is largely advertising his chorus of California beauties—complexioned under unclouded skies and nourished on the first fruits of the orchards.

Jones, Linick and Schaefer's Colonial Theater opens this week with continuous vaudeville and Kinemacolor Pictures. The Majestic meets the J. L. and S. invasion by the adoption of Summer prices for matinees—15, 25, and 50. When McVicker's starts into vaudeville which it will do as soon as the Quo Vadis Pictures depart, there will be a pretty skirmish all along the line. McVicker's being close to the Majestic, it will naturally "buck" the latter, while the Colonial will open fire on the Palace. The Palace people say they are not in the least concerned, and that this beautiful theater is doing a capacity business.

Powers's gives way to pictures this week, the attraction being Paul J. Rainey's African Hunt views. The Ghost Breaker, with Henry B. Warner, remains at the Cort. The Crown Theater, now showing the J. L. & S. sign, has Frank Sheridan in The Unwritten Law this week. The Yoke is the attraction at the Victoria. Sarah Padden appears in The Third Degree at the Imperial. The National offers The Gray Hawk, with Lelia Shaw and Albert Phillips.

When Dreams Come True, with Joseph Santley, is still attracting at the Garrick. The Olympic is doing excellent business with its motion pictures. The Folly is the only open burlesque house in town. The new Sans Souci Gardens, on the South Side, have opened with Oreatore and his band as the chief attraction. The new Gardens are a delight to the thousands who were waiting for the opening. Another big South Side attraction is open—the Open Air Hippodrome at Sixtieth Street and Cottage Grove Avenue. It is advertised to seat 6,500 people. With the White City, Sans Souci, the Hippodrome and a ball team that looks good for a pennant run, the South Side is getting all chesty. They are going to build a bathing beach in magnificent Jackson Park—another attraction for that part of Chicago nobody in Evanston has ever seen.

LITTELL MCCLUNG.

INDIANAPOLIS

Such a Little Queen was seen for the first time in Indianapolis when it was presented by the Murat Players at the Shubert Murat May 19-24. Elsie Herndon Kearns, in the title-role, took advantage of her first real opportunity, and gave a thoroughly pleasing performance which revealed much hard study. Nor once did she forget her half-German, half-English dialect, which is surprising in the necessary hurry of stock work. Joseph Tanner made a handsome King, and Philip Lord was excellent as the Prime Minister. James A. Bliss, Theodore Doucet, Ernest C. Warde, Susanne Wills, Clare Summers, Emily Calloway handled the other roles with credit. The Fortune Hunter May 26-31.

Keith's Summer Garden, the Summer name for Keith's, opened their season of popular-price vaudeville and talking pictures May 19, a liberal per cent. of the first week's receipts going to the Indianapolis *Star* Rumper Mission Fund.

James J. Corbett was the big drawing headliner at the Lyric May 19-24.

Elsie Herndon Kearns, leading woman of the Murat Players, was the guest of honor at a luncheon at one of the downtown tea rooms given last week by the Smith College Alumnæ. Several out of town members attended the luncheon, which was followed by a matinee party at the Murat. Miss Kearns is a Smith College graduate.

Oliver Hinsdale, of the Holden Players, returned to his home in Elgin, Ill., May 18. George Earle and his wife, Linda Earle, members of the same co., left the same day for their home in Boston, where they will spend the Summer.

Laura Arnold, of this city, who joined the Holden Players after her season on the road in The Third Degree, entertained the women of the co. at a luncheon at her home on Ruckle Street May 14. Geraldine Griffith, another Indianapolis member of the co., also entertained the same women at a luncheon at her home two days later.

James Whitcomb Riley, Meredith Nicholson, Warman Adams, and Dr. Lafayette Page were guests of Manager Daller at the matinee May 17 at the Murat. All are friends of Minnon McGilbray, of this city, who made her first professional appearance last week as a member of the Murat Stock co. in My Friend from India.

James Whitcomb Riley attended the performance of At Griggsby's Station, based on a Riley poem, at the Colonial last week as a compliment to Barclay Walker, author of the piece, which is based on Mr. Riley's well-known poem, "Out at Old Aunt Mary's." The Riley party occupied two boxes on the lower floor.

PEARL KIRKWOOD.

SAN FRANCISCO

The Columbia had Frances Starr for the second week engagement ending May 24, and on the evening of the 25th Raymond Hitchcock, assisted by Flora Zabelle, introduced The Red Widow.

The Alcazar had a fine production of The Tale of Two Cities, and May 19 Charles Waldron and Justina Wayne produced The Prince Chap to a good house. After this play will be seen a play of the Panama Canal, The Ne'er Do Well.

Fay for Joy at the Cort, with his seven children, did nicely and pleased the patrons in Over the River. His engagement ended May 24, and on the evening of the 25th Lew Fields's all-star cast in Hanky Panky, including Max Rogers, Bobby North, Harry Cooper, Clay Smith, Christine Nielsen, Myrtle Gilbert, Virginia Evans, Flora May, and Montgomery and Moore put in appearance.

The Savoy has for the first time here Gill's Travel Tours Through Picture Land, with a reproduction of the latest moving picture novelty, We Bring the World to You.

The Orpheum had Jessie Busley in Miss 318 for week of May 19 only, and Laddie Cliff, Will J. Ward and the Five Melody Maids, Margaret Ashton, Meehan's Canines, Charles and Adelaide Wilson, The Top o 'th' World Dancers, and the Talking Dog.

The Empress had Six Lunatic Bakers and Roland West presents Trapping Santa Claus.

Pantages's had a very clever bill week May 19. These vaudeville houses are playing capacity at every performance.

The University of Santa Clara gave a number of performances of Mission Play. The play and production were successful.

Ysaye has given a number of concerts with his son, all well attended. The Cap and Bells Club gave dancing numbers and produced Bernard Shaw's The Man of Destiny.

The "movie" censorship bill that was introduced to prohibit exhibitions of wild west shows and murders, etc. has been killed.

Elbert Hubbard lectured at Scottish Rite Hall evening May 16 to fair house. Godfrey Price, of the Mountain Ash Choir, gave a concert. He is a basso.

Richard Hotaling, the millionaire amateur, with others, will play the pantomime entitled Christmas, composed by Theodore Voorth. The affair is a testimonial to Mr. Voorht. It will be given soon at the German House.

Everywoman is headed this way to the Cort, and Nazimova will be at the Columbia in Bella Donna. John Mason will come to the Cort in As a Man Thinks.

Pasquali and Miss Wolfskill gave a joint concert May 28.

The Senior Dramatic Society of St. Ignatius College will present Constantine May 31 and June 2. It is from the pen of Professor Charles South.

A. T. BARNETT.

PITTSBURGH

For the third week of the season of English grand opera at the Alvin, the Aborn co. presented Carmen May 19-24. Louise Le Barron, who sang the title-role Monday evening, acored heavily, especially so in the acting. The principals included Louis Daniels, Giuseppe Agostini, Mable Sienmon, Joseph Parsons, Phillip Fein, William Hawksley, Harriet Kuttner, and Louise Riggers. The audiences were large and appreciative. The chorus was adequate, and Max Pichandler conducted. Hansel and Gretel was given Tuesday and Thursday matinee, May 26-31 will be the farewell week, when Lucia will be sung by an alternating cast of principals. This will close the regular season at the Alvin.

The Harry Davis Stock Players gave a worthy presentation of Alias Jimmy Valentine at the Duquesne week of May 19, with Eva Taylor and Charles Gunn in the leading roles, which were competently taken care of. Edmund Mortimer (a new member of the Davis forces) did some good work as Red Jocelyn, and Dennis Harris scored. The Butterfly on the Wheel will see the closing of this house the last week in May.

Sir Hopkins at the Lyceum May 19-24 attracted large and enthusiastic houses. Helene Hamilton is a very capable successor to Rose Melville, and her supporting co. was good. This play is one of the "ever-popular" kind in this city. This closed the regular season at this house, but the Rainey Motion Pictures will be shown May 26-31.

Lyman H. Howe's Travel Festival at the Nixon May 19-24 is an interesting and pleasing entertainment, and was well patronized. The programme will be changed for week commencing May 26.

The Two Mortons, Tom and Kitty, was the headliner at the Grand week of May 19, on the same bill being Frank Milton and De Long Sisters, Mullen and Stanley, Warren and Conley, Mykoff and Vaniti, and others. A bill of twelve acts, beginning for one week May 26, will be known as Festival Week, closing the vaudeville here for the season. The bill will be headed by Marie MacFarland and Madame ——— (the masked songstress).

The Harry Hastings co. closed the season at the Gayety May 19-24, drawing large audiences, with the two-act burletta, The Girl of Many Husbands.

The Lady of Luzon, a "made-in-Pittsburgh" comic opera, will be given by the Pittsburgh Athletic Association at the Alvin for one week, beginning June 2, with a notable cast of Pittsburgh songsters, the entire cast numbering about 100. A1 elaborate production is looked for.

DANIEL J. FACKINER.

SPRINGFIELD, MASS.

Within the Law, with Catherine Tower and Joseph Rawley in the prominent roles of Mary Turner and Joe Garson and an excellent cast all through played to good business at the Court Square May 12-17. Especially good work was done by Beatrice Noyes as Agnes Lynch, and Dr. Witt C. Jennings as Inspector Burke.

The Court Square month closes with Reikin's Yiddish Players May 19, and the James K. Hackett's Prisoner of Zenda Pictures May 22-24. In the post mortem season comes the French classic dancer, Mlle. Rita La Chapele June 4.

The Poli Stock co. gave The Country Boy excellently week May 12-17. G. Swayne Gordon revealed exceptional capacity in the title-role, and Rita Davis again proved herself an artist as the New York show girl. Carl Brickert had a part that fitted him as the newspaper man, and Adah Sherman shone as the landlady. The new leading lady, Clare Weldon, did not have much of a chance as the country boy's country sweetheart. George McQuarrie has joined the co. to play second man's roles. Brandon Evans has left for other fields. The Boss week May 19-24.

The Broadway Players fell in line with the Metropolis week May 12-17 by reviving The Amasons. Louise Randolph, Teresa Dale, and Emsy Alton were the three girls who took men's attire, and Miss Alton in the Billie Burke part especially shone. Mathilde Deshon as the mother of the three girls, and Harmon MacGregor and Philip Quin did fine work. The Million May 19-24.

The 101 Ranch Wild West Show camps here June 6, and Ringling's Circus June 20.

EDWIN DWIGHT.

SALT LAKE CITY

Nazimova, always great, May 15-17, in Bella Donna, drew large houses at the Salt Lake at high prices. Everywoman week of May 26.

The event of the week was the opening of the new Utah Theater by the Utah Stock co. in the building known for several years as the Orpheum. The last Orpheum performance was given May 17, and the new co. opened without loss of a day. The opening bill was The Passing of the Third Floor Back. The co. is headed by Florence Stone and Brandon Tynan, the roster embracing Alice Conrad, Regina Connelli, Fanchon Everhardt, Jeanne Russell, Ada Dwyer, Ida Lewis, John F. Burke, Richard Vivian, E. Forrest Taylor, Frank Jonasson, William H. Boyd. Orchestra under Edward Fitzpatrick. George E. Carpenter, house manager. The co. was well received and large and fashionable houses were the rule.

Empress week of 14: Smith and Garnier, Paddock and Paddock, Burns, Armstrong and Fullen, Mr. and Mrs. Ward Caulfield, Neil McKinley, the Diving Girls. The latter proved a great drawing card and is neat and expert.

The new Orpheum is rapidly approaching completion and will be ready for the opening of the season. The American (motion picture) is almost ready for occupancy. It will seat 4,000 spectators.

At the Colonial, W. J. Kelly co. presented David Garrick and A Bit of Acting week of May 11. Edyth Lyle, who has been very popular during her stay, closed May 17 to fulfill an engagement East. Her place was taken by Florence Rockwell, who opened May 18 in The Girl from Rector's, making a very favorable impression.

At the Salt Lake Frances Starr in The Case of Becky May 8-10, to big business at high prices. Charles Dalton and Albert Bruning shared honors and were often recalled. Nazimova May 15-17. William J. Kelly and Edyth Lyle at the Colonial gave a sumptuous revival of Bartley Campbell's My Partner. Although of an era that has passed, it proved a good drawing card, and was fully satisfactory to large audiences.

Week of May 11 Madame Valleclta's Indian leopards were headliners. Homer B. Mason and Marguerite Keeler always popular. The Big City Four, Harry Richards and Bessie Kyle, the Musikalgirls, Harry Breen, Rolandow Brothers. The Edison talking pictures of the women suffragists proved a great novelty, and opens up a new field for motion photography.

At the Empress, closing May 14, Molasso's The Rose of Mexico, Welch, Mealy and Montrose, Jeanie Fletcher, Glendower and Manison, Skaters El Jonne, Dow and Dow.

C. E. JOHNSON.

SALEM, ORE.

The Prince of To-night at the Grand Opera House May 5: good co.: fair house. Introduce Me May 14 pleased small house. Pilgrim's Progress May 17: splendid. Maude Adams May 21. Eddie Foy May 23.

At Bligh's Charles Broadus, comedian: Frank Snyder, tenor: Miller and Shelly, comedy musical act, May 4-5. Mable Milton, chance artist: Johnson and Booth, bird warbling: Pinkston Trio May 6, 7. Viviane Leota, chance artist: Stross and Becker, musical: Hampton, musical act: the Patricks, comedy dancers, May 11, 12. Gray and Walters, comedians: the Milners, acrobats, May 13, 14. Moore Sisters, Doranto, Chinese impersonator, May 15-17: please excellent business.

At the Globe: Marguerite Favor and co., musical comedy: Harlison and Rollinson, comedy musicians, May 12, 13. The Serenaders Trio, harpists and vocalists: Jack Roberts and his Chinese Texas Tommy Dancers in A Night in Chinatown, the Thelmaire Sisters, May 19, 20: splendid pictures: excellent business.

At the Wexford: Excellent pictures, featuring The Artist's Great Madonna: good business.

Ye Liberty: Ray Chapler Quartette and the usual splendid pictures: good patronage.

MYRTLE TILLSON.

DATES AHEAD

(Received too late for classification.)

CREATORE: Sans Souci, Chicago, Ill., May 24—indefinite.

GILMORE, PAUL (Wm. F. De Vere): Gadsden, Ala., 21, Newnan Ga., 22, Dublin 23 Augusta 26, Chester, S. C., 27, Aiken 28, Blackville 29, Bamberg 30, Columbia 31, Knoxville, Tenn., June 2.

NILLSON, CARLOTTA: Toronto, Ont., Can., 20-24.

PICKERTS, FOUR (Willis Pickert): Fishkill, N. Y., 22-24, New Milford, Conn., 26-31.

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Grover, Jane, Ada Gifford, Mrs. E. Gorman, E. Graham, Avis Gibney.

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Forde, Edmund, Wm. Furst.

Gilmore, Frank W. W. Giddes, Earl Girdeller, C. J. Gundlack, Geo. Gibon, Jas. Grady, Will F. Granger, Jos. Gillespie, H. Goldman, Hubbard, Geo. B., Lew Fiery, Robt. Herbert, Jack Hayden, Kenneth Harlan, Jack Henderson, M. E. Helsey, Robt. Harrison, Jack Hall, Joe Howard, B. Hampden, Chas. Holdsworth, Alfred Hollingsworth, J. Fred. Holloway, Rupert Hughes, Harry Humphrey.

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Nares, Phinn.

Pearl, Tony, Master Perry, Wm. J. Porter, Fred. Pattana, A. C. Pringle.

Russell, Edw., John Runkin, Franklin Ritchie, Francis Reynolds, Clarence Rogerson, Arthur Rutledge, Thos. J. Ryan.

Stanford, Bill, Harry K. Stuart, Fred. J. Speare, Page Spencer, Chas. Schuller, Ernest Shield, A. L. Southerland, N. Sundelin, Jas. E. Sullivan, Ernest Schnabel, Harry Squires, Al. Sherhane, Bruce Smith, Hal Stark.

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Ungerer, Louis.

Van Rensselaer, E. Vroom, C. Victor.

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AMUSEMENTS *the* COUNTRY OVER

CALIFORNIA.

OAKLAND.—MACDONOUGH: Maude Adams in Peter Pan 13, 14; artistic production to capacity houses.——LIBERTY: Franklyn Underwood and Frances Slossom, assisted by Bishop's Players, presented The Ne'er-Do-Well 12-18; satisfactory performance to good attendance.——COLUMBIA: Dillon and King in Ship O Hoy 11-17; fair performance to fine attendance.——ORPHEUM: Henry E. Dixey 11-17; immense hit; other features good; attendance excellent. Second Concert of Orpheus Club 27 at Liberty, June 2. A new policy will be inaugurated by Manager Bishop, of the Liberty. Two plays will be presented each week, and three performances given each day, one in the afternoon and two in the evening. One production will be given each evening at 7, followed by the other offering at 9 o'clock. The price for all reserved seats has been reduced to 25 cents, thereby insuring Liberty patrons of the very highest standard of plays at a price less than at any other playhouse in the United States.

MODESTO. — MODESTO: Red Widow 23.——1818: Zeno-Douglass co. 11. 12 pleases. Dick Wilber co. 15 in The Cry Baby: pleased good-sized audience.

COLORADO.

COLORADO SPRINGS.—SPRINGS OPERA HOUSE: Madame Nazimova in Bella Donna 12; pleased capacity. Dark week 19.——BURNS: Dark 19. Ysaye 23.——EMPRESS: S. and C. 14-23 pleased good business. Alber's Polar Bears, Nat Carr and co., Hilda Glyder, Knapp and Cornalla, Wallace Galvin, the Phillipino Quartette.

CONNECTICUT.

WILLIMANTIC.—LOOMER: Mutt and Jeff in Panama 17; pleased packed houses; was most fitting close to fine attractions provided by Manager Gray the past season. Talking pictures with vaudeville 19, 20; exceeded expectations; pleasing good business. Season closed. Downey and Wheeler Shows 21; creditable street parade.

FLORIDA.

JACKSONVILLE.—DUVAL: The Pinafore Kids 11-17 pleased medium business. Hiram in the Cabaret 25-31.——ORPHEUM: A Trip to Joyville 11-17; good, to good business. The Isle of Joy 25-31.——PRINCE: Knowland Sisters, McGowan and Harris, and Feature Films 11-17; fine business. —— OSTRICH FARM: Fox and Mack Musical Comedy co. in Too Many Wives 11-18; fair attendance. The Keith Circuit, through the U. B. O. and Karl Hobiltselle, president of the Interstate Amusement Co., have signed an agreement whereby the Keith people will not enter in opposition to the Interstate in this city. N. W. Remond and J. W. Dodge, who claimed to have a franchise for the U. B. O. time for this city, have been endeavoring to sell stock for a new vaudeville house to be built on premises they have leased. They have met with little encouragement, and refuse to make a statement since the above agreement.

GEORGIA.

MACON. — GRAND: Claus and Radcliffe, splendid; Gene Barron, great; Schaefer and Reeves, very clever; Honours and Le Prince, very good 12, 13; good vaudeville bill. Macon Minstrels 14; packed houses. Richard Hamlin, fair; De Stefano Brothers, very fair; Schaller Brothers, strong; Gus Edwards's Kid Kabaret, strongest act of its kind, 15-17.——PALACE: Auremia, strong hit; splendid pictures and good music.——MAJESTIC: Gates Brothers' Musical Four; packed houses; pictures good.——LYRIC: Superb pictures and music good.

FITZGERALD. — GRAND: A. Y. Aller Stock co. 5-10; good business. The Murphee Quartette 10; splendid performance, to good house. Silvia Summers Stock co. week 19; good business.

IDAHO.

BOISE.—PINNEY: One Hundred Years of Mormonism, moving pictures, 12-14; good business. Madame Lillian Nordica in Concert, matinee 14, pleased fashionable audience. Nazimova in Bella Donna 21. Freckles 23, 24.

ILLINOIS.

URBANA.—ILLINOIS: University of Illinois Glee and Mandolin Clubs 16 in annual concert pleased local audience. House closed for Summer after one of the best years since its erection. The plays given this Winter have been of high class, and the patronage is aroused to an appreciation of high-class productions.——VARSITY: High-class films to large houses.——UNIVERSITY AUDITORIUM: Mask and Rauble, amateur dramatic club, in Passing of the Third Floor Back 24. Coburn Players in Iphigenia in Tauris 29 on campus, if weather permits, if not in auditorium. University Interscholastic Circus 18; attracted crowd of 8,000 persons on Illinois Field, and exhibited wide variety of talent. Frank P. Shobe, circus champion pony rider, gave good exhibition. He is an Urbana youth. A marked development has been shown the past year or two in amateur dramatics about the campus, and some good work in the future will be the result. An Airdome has been opened here for the Summer. Manager Winkler, of the Chatterton, has been ordered by the National Amusement Co. to remain in Springfield, but does not know whether he will have charge of the house after Sept. 1. Moving pictures have been made of the Elgin National Watch Manufacturing Co.

ELGIN.—GRAND: The Girl from Luxembourg (tabloid) 15-18 pleased immensely; almost capacity business. Vaudeville 19-21. Reed's Acrobatic Dogs, Paul Florus, Cora Simpson and co., Acme Quartette, Sprague and McNeece; entire bill splendid; good business. Billy (Single) Clifford in The Girl, the Man and the Game (tabloid) 22-25. Professor Harry E. Miller, who for several seasons has been with the New York Philharmonic Orchestra, has accepted the post of director of the violin department of the Chicago Conservatory of Music and Dramatic Art in the Auditorium, and will make his home in Chicago. He is a former Elgin boy. The Temple is now showing the Universal programme pictures exclusively. Manager Rorig at the Orpheum installed Mutual Association films Monday evening 19. Reed's Acrobatic Dogs at the Opera House are considered the best ever seen here; work entirely original. A number of Elgin people are taking in The World in Chicago Exposition at the Auditorium and Coliseum, which will continue until June 7.

CHAMPAIGN.—WALKER OPERA HOUSE: Week 11 brought good houses, as many hundred visitors were in city to attend events at University of Illinois incident to the Spring Interscholastic Festival. Good vaudeville to large houses. Five Melody Boys, Becker and Adams, Thomas Potter Dunne, and Fred and Eva Monart in Snowed In 19-21. Halton Powell co. in Henpecked Henry 22-24.——LYRIC: Pathe Weekly, The Little Tease, Seeds of Silver, Sunshine Sue, Back to the Primitive, The Moonshiners' Last Stand, A Four-Footed Detective.——VARSITY: Pathe Weekly, The Broken Vow, The Strength of Men. Both motion pictures houses showing excellent films to large houses.

DECATUR.—POWERS'S: The Great Raymond week 12 pleased good houses. The Winifred St. Claire co. week 18; opened to good business. Miss St. Claire is one of Decatur's favorites. Manager Thomas P. Ronan secured the Great Raymond for a return date week 25. Cairn's Brothers At Sandy Hook has been doing well since the opening at Blue Mound, Ill., 10. Stonington, Ill., 19, was a big day for them, seating capacity being taxed to the utmost.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed 18-22 by Nell Abel. Redded and Hilton, Hallet, Constance Wilson and co., Tuscano Brothers; good co., to fair house.——LYRIC: Moving pictures; excellent films, to good houses.——EARL: Moving pictures to overflowing houses. —— HOME: Pictures to fair houses 18.——ODEON: Pictures to satisfactory business 18.

TAYLORVILLE. — ELKS: A White Elephant 12, 13 (local); given under the auspices of the local Elks' lodge, under the direction of the Darnaby-Saunders Musical Comedy co.; best local performance ever seen in the house; capacity at each performance. Mr. and Mrs. Darnaby closed their season here and left for their Summer home in Mexico, Mo.

AURORA.—FOX: Vapdeville; the Dancing Mars, Gordon and May, James Brockman, Williams and Sterling, the Four Castors 12-14. The Sherman Players in The Lion and the Mouse (tabloid) 15-18. Five Musical Lands, Yaito Duo, Ned Melroy, James Rennie and co., Wilson and Lenore, and Foxescope; pleasing bills to capacity business.

DANVILLE. — LYRIC: Vaudeville 12-14. Ramsdell Trio, pleased; Ned M. Becker and Fay Adams, good; Milton and Dollie Nobles, pleased; Capital City Four, pleased. Miss Nobody from Starland 15-17; good business.——COLISEUM: Talking moving pictures 19. Barnum and Bailey 20 to crowds.

DIXON.—OPERA: Good vaudeville and excellent motion pictures to good business 16-18.——FAMILY: High-class vaudeville and attractive motion pictures to capacity business 12-18.——PRINCESS: Excellent motion pictures to good business 12-18.

INDIANA.

CRAWFORDSVILLE. — MUSIC HALL: Orville Herold 18 pleased good house. Dark 14-20.——PRINCESS: Moving pictures 12-17 satisfied excellent business.——JOY: Moving pictures 13-17 showed to capacity houses.——THEATORIUM: Moving pictures 12-17; good bills and business.

FRANKFORT. — BLINN: Winifred St. Claire Stock co. 12-17 pleased fair business in Gleis, The Turning Point, Mrs. Temple's Telegram, The Little Grey Lady, The One He Loved, The Road to Yesterday, 'Way Down South, Thorns and Orange Blossoms.

ANGOLA. — CROXTON OPERA HOUSE: Fuller and Hathaway Minstrels 12-14; fair co. and business. Angola High School (class play) 16; good, to a packed house. The Candy Girls 22 canceled. May Festival (local) 21, 22.

GOSHEN.—JEFFERSON: Fuller and Hathaway's Musical Comedy and Vaudeville co. which started a three-nights' engagement 19 closed after the first performance. Going Some (class play) June 3.

MICHIGAN CITY. — ORPHEUM: Vaudeville bill 17, 18; good business. Lanham's Lyric co. in repertoire 19-26, with A Lone Pirate, pleased good houses.

HAMMOND. — ORPHEUM: Don't Lie to Your Wife 18-21; pleasing to capacity.

IOWA.

FORT DODGE.—PRINCESS: Lillian Beach and Brownie Carroll, Lackie and Yost, T. W. Eckert and Emma Berg, Rosen's Aerial Dogs, McKee Richmond and Earl Dewey, and Five Dancing Girls week 5-12; closed vaudeville season to capacity business; good bill. Darktown Belles (home talent), under auspices Women's Clubs of city 20. Blindness of Virtue 22.

DUBUQUE.—GRAND: Chattahoocha in moving pictures 17, 18. Satan in Slums 26-28.——MAJESTIC: Don't Lie to Your Wife and Whose Little Girl Are You? to big receipts week 15. The Girl from Dublin and Running for Congress week 20.

FORT MADISON. — GRAND: Schumann-Heink, who was to appear here 19, postponed till June 6.——EMPIRE, ORPHEUM, PASTIME and PRINCESS had good business in moving pictures.

KENTUCKY.

OWENSBORO. — PEOPLE'S: McDonald Stock co. closed its engagement 17 to fair business in Lena Rivers, Tempest and Sunshine, The Boy from Home, Wanted a Wife, My Dixie Girl, The Family Affair, Direct from St. Louis, The Kidd's Entertainers, with Julia Nicolay, leading lady, will hold the boards.

MIDDLESBORO. — MANRING: Munthe's Drama Players at popular prices 12-14; pleased good business.

MAINE.

BANGOR. — OPERA HOUSE: The Thomas Musical Comedy co. pictures pleased packed house; excellent business 19-24.——BIJOU: An Event in Clubdom, Baby Zelda, Jack and Mabel Price, Young Brothers, Morton-Jewell co.; fine acts; good business 14-21. Morton-Jewell co., Leonard and Alvin, Mayer and Fromme, Sneri and Keeley, talking pictures 22-24.——NICKEL: Pictures of The Prisoner of Zenda; packed houses; pleased. ——PALACE: The Unlucky Horseshoe, the Half-Breed Parson, pictures; biz business.——GRAPHIC: Pictures of the Atlantic.

BRUNSWICK.—CUMBERLAND: Evangeline Whelan and photoplays 12-17; excellent; delighted large audiences. Brunswick Dramatic Club in Cousin Kate 20; closed performance; open to members of the club only. Opera Concert 23, with stars from the Boston Opera co.——PASTIME: Pyror and Addison, Kennedy and Farnsworth, and photoplays gave excellent satisfaction to large houses 12-17. Billy and Effie Hall and photoplays 19-24.

ROCKLAND. — EMPIRE: Pinero's Money Spinner 16, with Adelyn Bushnell and George Manning in the cast; good business. Photoplays remainder of the week.——ROCKLAND: Good business to pictures and vaudeville 12-17. Sautell's Circus 31.

BATH. — DREAMLAND: The Aerial Bartletts, Doc Ramsay's Harmonists, and Edison Talking Moving Pictures 12-17; excellent satisfaction to packed houses. Morgan and Chester, Hussey and De Long, and Edison Talking moving pictures 19-24.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and the Billy Osman co.; good business.——LYRIC: Motion pictures and illustrated songs to fair business.——PALACE: Motion pictures; capacity.

MASSACHUSETTS.

FALL RIVER.—SAVOY: For week 19-24 the Malley-Denison co. presented The House Next Door with great success. Gus A. Forbes was seen in the role of Sir John Cotswald. Mr. Forbes gave an excellent performance of the character, being one of the best things he has done since joining the co. Carolyn Elberts was most successful in the part of Ulrica; her portrayal being exceptionally well played. Bernard Steele made the character of Sir Isaac Jacobson real. Louise Corbin was good as Esther. Marion Tazzart and Winona Bridges were thoroughly good. Lyman Abbe, Norman Wendell, Harlan Briggs, Allen St. John, Joseph Groves, and Charles McHenry all gave excellent support. The production was under the direction of Aubrey Noyes, and gave complete satisfaction; large attendance. Mary Jane's Pa 26-31.——ACADEMY: Excellent line of attractions to large attendance. —— PREMIER: Good attendance.——PALACE: Business still continues good.——BIJOU: Dark week 19. To Carolyn Elberts and Bernard Steele, of the Malley-Denison co., the sincere thanks of W. F. Gee, MIRROR correspondent, and members of his family for beautiful floral tributes and words of sympathy on the death of his father, the late William Gee, who died 16, at the age of seventy-four years.

HAVERHILL. — COLONIAL: Hong Fong, Chinese comedian, in an interesting and pleasing offering, and Marie Doris, soprano soloist, with a double bill of photoplays from Vitagraph, Biograph, Kalem, Pathe, and Cines studios, to good houses week 19-24.——ORPHEUM: The Mayer Stock co. in St. Elmo for week; capacity at each performance.——MAJESTIC: An excellent bill of moving pictures.——COSY NICKEL: Silent pictures entirely. The house has been converted into a semi-open air theater for the Summer.——SCENIC: Moving pictures, with daily change of programme.

NEW BEDFORD. — THEATER: Robert Hodges and co., Elray Sisters, and Irving Jones 19-21; pleasing capacity. Charley Ahearn's Seven Wheel Comedians 22-24. —— HATHAWAY'S: Paul J. Rainey's African Hunt Pictures 19-24. —— VIEN'S: Black and McCone, Manne and Belle, De Alma, and Kinemacolor Pictures 19-21. John West and Singing Wolf, Snowie Maybelle, and Ollie Johnson 22-24.——ORPHEUM: La Rex and La Rex, Marion and Findlay, and Vita El Toro 19-21. Flint, Fairfax and co., Jack Wolf and Bold and Loraine 22-24.

GREENFIELD.—LAWLER: Mutt and Jeff in Panama 15; perfect satisfaction; S. R. O. Primrose and Dockstader Minstrels 20; two performances; pleased good business. Motion pictures and vaudeville 19-24 (excepting 20); fair business.——BIJOU: Motion pictures and vaudeville 19-24; fair business. Lowler Brothers are constructing a new entrance to their theater.

GLOUCESTER. — GLOUCESTER: Lindsay Morrison Stock co. 19-24; opened with good house in The Deep Purple. Misses Carpenter and Cairns and Messrs. Hayden and Saxe deserve mention. The Ladies' Orchestra is making a big hit. Facing the Music 26-31.

ATHOL.—Signor Sawtelle's Circus 16 pleased capacity business. Primrose and Dockstader Minstrels, Town Hall, Orange, Mass., 21.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE: The Price 16; good co.; fair business. Blanche Bates in Counsel for the Defense 19

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pleased capacity. The Sunny South 20. Local Band Concert 27.

MINNESOTA.

WINONA.—OPERA HOUSE: The Concert 12, with Leo Dietrichstein and Isabel Irving, gave a very artistic performance to a large and enthusiastic house. Martin's U. T. C. 16 pleased a good-sized audience. Frank Winninger 26.

MISSISSIPPI.

TUPELO.—COMUS: Paul Gilmore in The Havoc pleased good business 12, closing the theatrical season at this house. Ballard Bros. have taken over the management of the Comus and will begin booking attractions for the coming season at once; they will continue running Licensed moving pictures as heretofore, with the addition of musical specialties.

MISSOURI.

JEFFERSON CITY.—JEFFERSON: Vaudeville and pictures 11-17. First half: Terse and Daniels, good. Last half: Bird and Kems, fair; to good business.——GEM: Vaudeville and pictures 11-17. First half: The Bismers, good. Last half: Crane and Odom, poor; to capacity.——STAR: Motion pictures to S. R. O. All theaters in this city will be closed on Sundays, as they have been summoned to appear in court; cases have been postponed until the July term. If the theater men loose their case, all Sunday amusement places in the State will be closed, as they are being prosecuted under a State law. Managers are going to see this through to the end, and have the matter decided forever.

HANNIBAL.—PARK: G. B. Bowman co, in repertoire 12-17 Broncho Billy, Society Girl, Maid and Minister, Just Plain Molly, Thorne and Oranse Blossoms, A Cowboy Girl; good co. and business. The Mortimer Players in repertoire 19-24. New Star and Majestic attracted crowds; bills and pictures good week 12-17.

ST. JOSEPH.—LYCEUM: Helen Gardner in Cleopatra Motion Pictures 22-24.——AIRDOME: Opened for the Summer season 24. Walter Poulter, Law J. Welsh, and associate players gave Wildfire for their opening.

DE SOTO.—JEFFERSON: Vida and Hanley, good act, 14, 15. Sheldon Sisters scored heavily 16, 17. Mae Weston and Grace Cameron 19, 20; very entertaining.

MONTANA.

BUTTE.—BROADWAY: John Drew in A Perplexed Husband 21.——FAMILY: Closed.——EMPRESS: The added attraction of talking pictures makes it impossible to obtain seats at either performance after the curtain rises. Manager Dick Sutton has given up the Coffin Block in which he established the Family Theater.

NEBRASKA.

LINCOLN. — OLIVER: Closed 19.——ORPHEUM: The Orpheum opened for the Summer season 13, offering vaudeville and pictures the first half of the week and Tabloid musical comedies the last half. Milo Belden and co. and Al. Beckerich and the Breen Sisters, with four reels of high class pictures, pleased big business 12-14. The Winning Widow, with Hilda Bartin, delighted S. R. O. 15-17. School Days 22-24.——LYRIC: Princess Bonita, Logan, Witt and Roberts, That Trio and Al. Beckerich and the Breen Sisters, with the usual changes of pictures, pleased capacity 12-17. Because of the nonarrival of Eckert and Berg, who were to appear at the Lyric 15-17, their place was taken by Al. Beckerich and the Breen Sisters at the Orpheum 12-14.——CAPITOL BEACH: Grand opening 25; special attractions.

NEW HAMPSHIRE.

MANCHESTER. — PARK: King-Lynch Players in The Girl in the Taxi 19-24. The Crisis 26-31.——AUDITORIUM: Adair and Wyant, refined entertainers, Port and De Lacy, singing and talking novelty, Yoshino Japs, the wonderful wrestling performers, scored a hit, and latest photoplays pleased; capacity 12-14. Caron and Collins, novelty acrobats, Whittier and Crossan in songs, Jack and Mabel Price presenting The Corker in Cork, Edison talking pictures and silent pictures pleased 15-17.——CROWN: Latest photoplays; capacity business.——QUEEN: Good photoplays to excellent business. Management of the Queen announced to the patrons the engagement of Mrs. Idola Tremblay, a popular singer, in illustrated songs. The Rose of Mickiow, a four-act drama, was given by the Celtic Dramatic Club at St. Cecilia's Hall Tuesday matinee and evening 13 and pleased two capacity houses. Annie F. Leary gave a creditable interpretation of the title-role and scored heavily. Edward R. O'Brien was seen as Captain Beck and won favors. Others in the cast: Joseph P. Hanley, John O'Day, William T. White, John J. Caddy, J. J. Tomey, Annie Sullivan, and Delia M. Scott. Bridget Glynn and John Brew pleased in characteristic Irish dances, and William Drea sang "Rose of Old Kildare." The members of the cast were greatly indebted to Rose King of the King-Lynch Players, for her assistance in the production and her disinterested kindness was well appreciated.

DOVER.—CITY OPERA HOUSE: Closed for the season.——ORPHEUM: Margaret Clayton, Oliver and Duval, Olympia Marwick, Frye and Allen, and pictures 12-17 pleased good audiences.——LYRIC: Virginia Fairfax and co. in The Mixers, Odar and his dogs, and pictures delighted usual big business 12-17.——STAR: Hugh Fitz, Frank Roy, Billy Ray and exceptionally good pictures pleased steadily increasing patronage 12-17. Signor Santelle's Circus 28. Ernest Pound, orchestra leader in the Majestic Theater, Memphis, Tenn., after an absence of four years, is visiting at his home here for the Summer.

PORTSMOUTH. — THEATER: Billy Shirley, Harry Crandall and co., and good picture programme drew fine business 15-17. Irene and Bobb Smith, Karl and dogs, and pictures to big business 19-21.

CLAREMONT.—OPERA HOUSE: Avery Strong co. 15-17; business light; co. the same. Plays: Lena Rivers, For Mother's Sake, Texas Ranger, Girl of Eagle Ranch.

NEW JERSEY.

BURLINGTON. — AUDITORIUM: Feature photoplay disclosures including Heroes One and All and The Spy's Defeat, an Essanay product shown 18-20, held the attention of large audiences. Allman and McFarland headed a popular priced picture-vaudeville bill 17; good patronage. Mrs. Ross, a former member of the grand opera forces, and who occupies a suburban residence, beautifully rendered several song numbers at the benefit performance 16. As a testimonial of high regard, Charles R. Foley, a widely known newspaper man of this vicinity and former purchasing agent for Buffalo Bill, was the recipient of a valued gift from that gentleman while on a visit to the show at Trenton. The memento recalled a close acquaintanceship formed with John Red Feather, a Sioux Indian, a member of the co. at that time, but now at the Pine Ridge Agency. Edward Super, manager of the Family Vaudeville and Picture Theater, Bristol, Pa., will hereafter present photoplays exclusively.

NEW YORK.

ELMIRA.—LYCEUM: William H. Crane in The Senator Keeps House 16; delightful performance; large house. Within the Law 20; strong production; capacity. David Warfield 24.——MOZART: Arthur La Vine and co., Van Cello, Mueller and Mueller 19-21; large and well pleased houses.——MAJESTIC: Alpha Troupe and Kramer and Ross 19-21; good bill and business.——COLONIAL: Merry Burlesquers 16; good house.——HORICK'S: Horick's Opera co. in The Mayor of Tokio 26-31.——FAMILY: Pictures, 19-24; good business. The regular season at the Lyceum closed with David Warfield 24. Commencing 26 pictures will be offered until the opening of the season in August. The Mansfield, Pa., Opera House was totally destroyed by fire May 19. It was built twenty-five years ago and was owned by Charles Ross. The house will be rebuilt.

BINGHAMTON. — STONE: William Crane 17 in The Senator Keeps House pleased, to good business. Within the Law played a return engagement 19 to full house. Keith Vaudeville 20, 21, in following acts: The Musical Stipps, Carleton Sisters, Jennings and Pauley, Rice Brothers, Gene Mueller Trio and two reels pictures; theater packed three times daily. David Warfield in Return of Peter Grimm 23.——ARMORY: The Stalnach Players to excellent advantage in The Deep Purple 19-24. Sara Perry and William David are big favorites with Binghamton audiences; special mention is due Jerome Remer and Lynne Starling, whose work is excellent. Lillian Wardell, a talented local girl, joined the cast week 20.

OSWEGO. — RICHARDSON: Gene Muller Trio, hoop rollers, Case and Rodgers, comedians, Billy Swede Hall and co. in comedy skit, Made Good, 15-18. Brown and Johnson, singing and dancing act, Billy Morse, black face comedian, Johnston and Wentworth, singing and dancing act; good business.——HIPPODROME: Bula De Buse, ventriloquist, Dotson and Gordon, dancing act, Nina Espey, banjo girl, Reed and Russell, eccentric comedians, Marco Twins 19-21. Manager Campbell has closed his picture house, the Crescent; poor business is given as the reason.

NEWBURGH. — ACADEMY OF MUSIC: Duke Darling, Dyse and Duffy, Haigh and Dean, Enos Trio, Love Trust 15-17 to good business and pleasing performances. Warfield in The Return of Peter Grimm 19; good business; excellent performance. Symphony concert 20 to good business and performance.——COHEN'S: Ila Hera, George Armstrong, Watson and Flynn, Gold and Lawrence, Helen Pare and co. 15-17, Bellboy Trio, Frederick and Charles, Howard and Lindner, Farrell Brothers, Deforrests 19-21; crowded houses; pleasing performances.

SCHENECTADY.—MOHAWK: Cameo Kirby, with Mahlon Hamilton in the title-role, 19-24 by the Gotham Producing co. to good business. Mr. Hamilton was seen to advantage in the role of the gambler, and was capably supported by Thomas Aikin, Paul Jones, John J. Ivan, Robert Algers, Louis Haines, Ruth Finley, Blanche Chapman, Grace Morse, and Agatha Frederick, the last named being specially engaged for the production. Jubilee Week 26-31 in Mother, Charley's Aunt, and Mrs. Wiggs of the Cabbage Patch.

SYRACUSE. — WIETING: The Traveling Salesman 19-24 was well done by the Wieting Players; Harrison Ford has never appeared to better advantage; Cecil Kern, Horace Porter, and Forrest Orr were happily cast.——EMPIRE: Forty-five Minutes from Broadway was a departure for this co. 19-24, but was surprisingly well performed. Work of Ralph Kellard, Rebecca Ridgely, Florence Edney, and Isabelle West was noteworthy.

GLENS FALLS.—EMPIRE: Primrose and Dockstader's Minstrels 19; S. R. O.; excellent satisfaction. Anna Senn, Tilford, Minstrel Maids, The World of Mirth, twelve people, pictures, 20-24; excellent business; good bill.——PARK: The Great Wanda, Pat Toohey Trio, Lesslk-Anita co., Von Hoff, Revolving Collins, Kinemacolor pictures 19-24; excellent business; good bill.

GLOVERSVILLE.—DARLING: Vaudeville 15-17: William Cahill, Tierney and Babbott, Lewis and Norton, the Four Banta Brothers and pictures. The Owen Sisters, Bert Walton, Hart and Bernard, Spellman's bears and pictures 17-21; good bills to capacity houses.

LYONS.—MEMORIAL: Simple Simon Musical Comedy co. in connection with the moving pictures 19-24; best of satisfaction to good business. Imperial Minstrels 26.

NIAGARA FALLS. — INTERNATIONAL: The Man from Home, excellent show to medium houses.——CATARACT: Best vaudeville and motion pictures ever seen in this city.

HERKIMER. — GRAND OPERA HOUSE: Masonic Minstrels presented The Garden of Palma (local talent) 15 and pleased crowded house.

OHIO.

SPRINGFIELD.—FAIRBANKS: Georgelas Brothers, Dunn and Hughes, Dud Froso, Katherine Selzer and Sutcliffe Troupe were the bill week 19-24 pleased fair business.

OKLAHOMA.

ENID.—DELMAR: This house is now booking some good attractions in musical and dramatic stock. Business conditions are very much improved over the past three seasons and the new management looks forward to a prosperous season.

M'ALESTER.—STAR AIRDOME: Big Eastern Stock pleased week of 12-17. Dark week of 19-24. Whittaker Stock 26-31.——YALE-MAJESTIC: Pleased capacity business week of 12-17.——LIBERTY: Motion pictures; good run of business.——VICTOR: Pleased capacity business.——FORUM: Pictures; fair business.——LAKE PARK AIRDOME: Big Eastern Stock pleased good business Sunday, 18.

MUSKOGEE. — BROADWAY: The Suffragettes 14-17; Nan Halpern scored. Whittaker Stock co. 18-24.

PENNSYLVANIA.

LANCASTER.—FULTON: Arvine's Players in Alice of Old Vincennes 19-24 pleased large audiences; characters ably assumed by Carrie Lamont, Francis Joyner, H. Parkinson, Sumner Gard, Adra Alsalee, Martha Ketchum, Helen Courtney, George Arvine, H. Hall, P. G. Mitchell, Marcus F. Hoefs, Frank Jones, and Edwin Forsberg. Get-Rich-Quick Wallingford 26-31 (except 30). David Warfield in The Return of Peter Grimm 30.——COLONIAL: Rosena Zaleska and co. in The Operator, Mr. and Mrs. Darrow, Musical Fredericks, Carl and Max, and Edison Talking Pictures 19-21 pleased very large houses.——ROCKY SPRINGS PARK: Local amateurs in The Mikado 19-21; excellent performances to large audiences for the benefit of Teachers' Retirement Association. Cast included Charles Ziegler, Herbert Smelts, M. J. Snook, John Bauman, William Bantz, Ethel Robinson, Mary Bolenius, Mrs. Harry Long, Esther Frailey, and Earl Mohler. David K. Gundaker, formerly with the Savage Opera co., was the stage manager, Margie Humphreville was musical director, and Mary Belle Wanbaugh as pianist. Buffalo Bill's Wild West and Pawnee Bill 16; attracted large crowds. They arrived here too late to give a parade. Shortly after the beginning of the afternoon's performance a tornado blew down the tents. Hagenbeck and Wallace's Shows 20; two excellent performances to capacity. The Law and Order Society closed its Turkish Theater, a side show, an alleged immoral exhibition. Three women and two men were arrested. On payment of costs and promise never again to exhibit here, they were permitted to depart.

SCRANTON.—LYCEUM: The Festival of Seasons and Cabaret 14-17, by the Dramatic Club of the District Nurses' Association, and for the benefit of the District Nurses. It was a delightful entertainment, and all who had the privilege of seeing it were more than pleased. The seats for the three performances were sold three days before the opening date. They will clear nearly $3,000. Gymnasium Carnival of the Y. W. C. A. 16. Pupils gave a very creditable showing of the work done during the year, and their performance was much enjoyed by the packed house present. This closes the Lyceum season.——POLI: The Butterfly on the Wheel 19-24, to excellent houses. All members of co. did remarkably well, especially Lillian Bayer in the title-role, and Alfred Swenson as Roderick Chillingwood, sharing honors with Miss Bayer. The play was given a fine setting. Mignon Oxer, a capable stock actress, joined the co. 19.

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Thomas M. Gibbons, who has managed the Lyceum for the last three years, has resigned, on account of poor health. He will have charge of Scranton's Luna Park this season, in which he has made many improvements.

EASTON.—OPERA HOUSE: Wilson and Gallagher, Watkins and Williams, Three Bittners, Three Muckle-Macs, and the Eight English Roses 12-14. Leona Stephens, Chester Kingston, Taylor and Brown, the Four Melodiphends, and the Imperian Tyrolean Troubadours 15-17; capacity business. Miller Brothers and Arlington 101 Ranch Wild West Show pleased two large audiences 17.

WILLIAMSPORT.—LYCOMING: Imperial Tetequas Concert 19 (local) to good sized and pleased audience. Within the Law 21; fair sized and enthusiastic audience; exceptionally strong cast. David Warfield 26. M. P. to big business and appreciative audiences at the Lyric, Orpheum, Grand, City and Hippodrome. All pictures the latest.

CONNELLSVILLE. — SOISSON: Season closed 2 with Henrietta Crosman in The Real Thing to splendid business; co. gave excellent satisfaction. Moving pictures are run continuously at this house.—ARCADE: Vaudeville and M. P. to fair business.

WEST CHESTER.—OPERA HOUSE: Levis's Minstrels (benefit of S. of V.) 15 pleased large business. Pictures and vaudeville 16-22 pleased capacity business.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Malley-Denison co. in The Third Degree 19-24: fine performance; up to the usual standard. Blanche Shirley as Annie Jeffries and James Crane as Richard Brewster were excellent; big business. The Easiest Way follows.—COLONIAL: Seven Happy Hearns, Gladys Vance, Ford and Hyde, Irving Jones, Hawkins-Sidon and co., Ebray Sisters 19-24.—BIJOU: Independents, featuring The Bell, 19-24; large houses. Cahn and Cross will give up the management of the Opera House June 1, when their lease expires. The house has been leased from that date to John Ruzen, a local man. The same policy will be carried out as heretofore, the Maller-Denison co. continuing its successful run; extensive improvements are contemplated to the house.

SOUTH CAROLINA.

FLORENCE.—AUDITORIUM: Season has closed and Manager O'Dowd is using the theater for a motion picture house. He has just returned from Washington, where he went to secure an orchestra. Virginia Howell is enjoying a well earned vacation at her home in this city, having closed 10 with the Orpheum Players, Chestnut Street Theater, Philadelphia, where she has successfully played for the past two seasons.

MARION.—IDLE HOUR: Moving pictures. Feature Film, Daughter of Confederacy 15: S. R. O.

TEXAS.

DALLAS.—MAJESTIC: Commencing 25, a Summer run of musical comedies, giving three shows daily at popular prices.—WASHINGTON: Helen Gardner and Leah Baird in The Vampire of the Desert, S. R. O. 17. Arthur Johnson in The Prosecuting Attorney 21.—QUEEN: Twelve-piece orchestra has been added, besides fifty-six large size brass fans.—HIPPODROME: Featured during Shrine week a flag of electric lights which was well received.—CYCLE PARK: Frank North co., Brown's in Town, 18, pleased fair house.—ORPHEUM: Little Wilhelmina, the sweet voiced singer from Holland, and her brother, Lieutenant Herbert P. Nordwell, the Flying Dutchman Around the World, in wooden shoes, 16-18.—GARDEN: Reed's Royal Midgets, Jack Hope, Premier Quartette, and the Garden stock of sixteen players, Eddie O'Brien and Lotta O'Haro as leads week 18.—DALLAS OPERA HOUSE: Paul J. Rainey's African Hunt; good; fair houses; two weeks ending 24.—LAKE CLIFF CASINO: Opened 26 for one week. Laura Nelson, Irma Mangold, and Boyd Nowland in The Fortune Hunter.—MAJESTIC: Closing week 19. William Burr, Daphine Hope, Clarence Oliver, late star Officer 666, Imhof, Conn and Correene, Sherman, Van and Hyman, Azard Brothers and Ivan Bankoff, human top dancer.

EL PASO.—CRAWFORD: Moving pictures are drawing good houses 17.—AIRDOME: The Albright Musical Comedy co. to crowded houses; they commenced a long engagement 12 in Frolics of the Masters, which ran until 14, then changed to I Should Worry. Harry Wright is manager of the Albright Musical Comedy co., and also comedian and joint producer with Fritz Fields. The latter was here several years ago at the head of a musical comedy co. and has a large number of friends here. The different picture houses are doing good business.

VERMONT.

BARRE.—OPERA HOUSE: Quincy Adams Sawyer 16 pleased fair house. Pingull and Dockstader's Minstrels 31.

VIRGINIA.

PETERSBURG. — COCKADE AND VIRGINIAN: Motion pictures 12-17 pleased good business.—ACADEMY: Dark 12-17.—LYRIC: Vaudeville and pictures 12-17: small attendance. Closed for season.

WASHINGTON.

TACOMA.—TACOMA: Mazzie Pepper 11, 12; very good houses; pleased audiences. Rose Stahl drew the applause; so did Max Reynolds as Jake Rothschild and John S. Robertson as Joe Holbrook. Moving pictures 14-17.—PRINCESS: The Woman in the Case by Princess Stock co. well attended 11-17.

ELLENSBURG.—ELLENSBURG: Freckles 13; fair sized audience. average co.

WISCONSIN.

KENOSHA.—RHODE: The Girl from Luxembourg 11, 12; good attraction and business. Good Morning, Judge 18; with popular prices, pleased two capacity houses. Majestic and Orpheum picture houses continue to do good business.

LACROSSE.—LACROSSE: The Concert 13; good house; pleased. U. T. C. 1, matinee and night; good house; pleased immensely.

BELOIT.—GRAND: M. P. and Vaudeville 12-17; capacity.—ORPHEUM: Girl of My Dreams 22. Star, Lyric and Dixie, M. P., to capacity.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: The Pollard Juvenile Opera co. in The Mikado and The Toy Maker played to good business 12-14. These young people are splendidly trained and their productions are well staged. The work of Teddy McNamara, Queenie Williams, Eva Pollard, and Nellie McNamara deserves special commendation. The latter young lady has a magnificent contralto and has a bright future if properly handled.—ORPHEUM: Vaudeville 15-17. Return engagement of the Pollards in La Belle Butterfly and Sergeant Brue 19-21.—EMPIRE: Pantages's Vaudeville 15-17; first class bill, headed by Cora Youngblood Carson Sextet in a novel musical act elaborately staged. Eli Vinton and dog, Harry Fisher and co., comedy cyclists, and Adair and Hickey in a representation of ragtime; good; big business.—LYRIC: Closing week of the Toronto Stock co. 12-17 in When Knighthood Was in Flower. Grace Aylesworth and her support gave an excellent performance; the co. has given great satisfaction in an engagement that has lasted all season.

LONDON, ONT.—GRAND OPERA HOUSE: Annual concert of the Public School children 13, 14; good business at both performances. Stage Employees' Benefit 15. Vaudeville bill made up of several acts from local picture houses and from the Stanley Stock co., which opened a Summer engagement at the Grand 19. There was also some local talent. Annie Russell's Old English Comedy co. in She Stoops to Conquer and The Rivals 16, 17; performances to only fair patronage. The Stanley Stock co. opened an engagement of four weeks 19 with Beware of Men as the bill to light attendance. The co. numbers some good people. There will be two plays each week. The bills consist of Soldiers of the Empire, Under Arizona Skies, Faust, St. Elmo, The Vendetta, Jim, the Westerner, and Dr. Jekyll and Mr. Hyde.

ST. CATHARINES, ONT.—GRAND: Joseph Marks Stock co. 12-17 to crowded houses. Grace Marks in lead. Plays: Virzie's Sweetheart, Merely Elizabeth, Thorns and Orange Blossoms, Knobs of Tennessee, Princess Patches, Darkest Russia, Biddy of Cork, Yankee in Ireland. Grand will be dark after 30, when contractors will immediately commence operations toward enlarging the house to a seating capacity of 1,600. New alternate seating arrangement, balcony boxes, dome roof to accommodate a new gallery, cloak and check rooms, smoking and lounging room. The Colonial Amusement co., operating the Grand, have recently added the Princess, Niagara Falls, Ont., and the Orpheum at Welland, to their string, making a six weeks' booking for their houses.

ST. JOHN, N. B.—OPERA HOUSE: Boston Grand Opera stars 20, 21, comprising Evelyn Scotney, Marie de Gabbi, Ernestine Gauthier, Gertrude Dayton, Giovanni Gatti, Carlo Cassell, Frederick Puddy, and Howard White; advance sale large. Mutt and Jeff 22-24 (Victoria Day). The new Imperial has shed its Winter boarding and the ornate terra-cotta and cream-brick facade is attracting most favorable comment. The Edison Kinetophone is still going strong at the Nickel and the other houses evince no abatement of interest in the films.

SASKATOON.—EMPIRE: Henry Savage's production of The Merry Widow to capacity houses 12, 13. Band concert given by the Light Horse Band to defray expenses for trip to Regina to compete in band competition at the Provincial Musical Festival; large house responded 14. House closed remainder of week. Philharmonic Society concert 21.—SHERMAN: The Winnipeg Dramatic Stock co. did good business week of 12; re-engaged week 19.

MOOSE JAW, SASK.—MAJESTIC: The Passers By (George Mc Gregor) 15; return engagement 17; excellent co.; good business.—MOOSE: Winnipeg Stock co., permanent, pleased good business in East Lynne week 12-17.

BRIEF OF LATE REPORTS

Canada, Regina, Sask., Regina: Return engagement of the Pollards 10 (matinee and night) in The Mikado and Sergeant Brue. Orpheum Vaudeville 12, 13. Barney Groves, manager of the Regina, has gone for a three months' holiday trip to England. Work will commence on the new Rosland at once. When completed it will have a seating capacity of over 1,000.

Illinois, Jacksonville, Grand Opera House: Much Ado About Nothing 13, by Illinois College Dramatic Club; excellent house; well pleased. Grand dark until next season, except for vaudeville and moving pictures. Iphegenia Among the Taurians, by Jacksonville Classic Club, 28.

Iowa, Iowa City, Englert: Season closed with vaudeville 13. The Department of Greek and English of the State University presented The Eurinides Hippolytus 16; house sold out. Christopher Columbus, Spanish historical drama, written by Joseph P. Farrell, of this city, was given its first presentation on any stage 22. It was put on by the Knights of Columbus, with over forty in the cast.

Kansas, Independence, Beldorf: A Kentucky Belle 14, by the Alumni Association of the Montgomery County High School; S. R. O. sign was out an hour before doors opened.

Michigan, Alpena, Bijou: Leslie and Lillian Howard week 12 in singing and talking act. Temple: Stetson's U. T. C. 8.—Coldwater: Tibbits: Motion pictures 10. William Vance in The Devil 21. Sheppard, hypnotist, 26-31. Hoosier Carnival co., Waterworks Park, 19-24.

Ohio, Circleville, Grand Opera House: Closed except to moving pictures. B. P. O. Elks gave The Pirates of Pensance 20, 21, with a well-trained chorus.

Pennsylvania, Chambersburg: Hasenback-Wallace Shows 17.

Wisconsin, Stevens Point, Grand Opera House: Vaudeville 10-13. Normal College Play (local) 16. Frolics of 1912, with Rube Welch and Kitty Francis 19. Ideal, Gem, and Della: Good business with high-class pictures. Waller Brothers' Stock co., supporting Pearl Hazelton, opened under canvas 19-25. They carry a co. of fifty people.

WASHINGTON'S AMATEURS ORGANIZE

Early this week a meeting was held in Washington, D. C., when arrangements were perfected for the organization of the Washington Dramatic Association, consisting of amateurs exclusively. Its headquarters will be at the Playhouse. Alfonso Washington Pezet's play, Remaking the Raleighs, will be presented on May 29 with the original cast, including Mr. Pezet, Robert Elmore, Ethel L. Lee, and Elizabeth Howry. Mr. Pezet is the son of the Peruvian Minister.

GOSSIP

Gerald Griffin has gone to his Summer home at Lake Maranacook, Me., for a month's fishing.

A series of heads of prominent actresses is now being made by Joseph Mario Korbel, the young sculptor, whose work, exhibited with that of Walter Dean Goldbeck, the painter, has been creating a great deal of interest in Chicago. Last week a head of Madame Nasimova was displayed at the Reinhardt Galleries. This week he has on exhibition a head of Gertrude Dallas, leading woman with Blanche Ring in When Claudia Smiles.

Julia Dean no longer essays the leading feminine role in Bought and Paid For. Her place has been taken by Julie Herne, one of the talented daughters of the late author of Shore Acres. In the duration of its two visits in Philadelphia this piece holds the season's record. Philadelphia has emphatically indorsed New York's verdict on the drama.

Blanche Ring will probably be seen late in the Summer at one of the Broadway houses in her new song-adorned farce, When Claudia Smiles, in which she has just closed a good engagement in Chicago.

Miss Dickie Delaro, who has just closed her season with The Little Million company, had a serious operation performed two weeks ago at the Washington Heights Hospital, West 165th Street. Owing to her splendid constitution, the doctors hope to have her out of the hospital very soon.

Miss Marion Sherwood, who will be starred in an elaborate production of The Spendthrift next season by C. S. Primrose, sailed on Saturday for Europe. She will purchase her wardrobe for next season while on the continent.

Albert Froom has been re-engaged by Messrs. Shubert for leading character parts for next season for the Hippodrome. Mr. Froom sailed on the *Adriatic* May 22 for a six weeks' holiday in England.

It is rumored that Madame Bernhardt is to appear as Camille in English, for which purpose she is applying herself to the mastery of the English tongue sufficiently to be able to give such a performance.

Adam W. Friend and Edward F. Silvers, of the firm of Silvers and Friend, have leased of Darcy and Wolford, for New York and New England States, Life's Shop Window, from the famous novel by Victoria Cross, author of "Anna Lombard," "The Eternal Fires," etc. They will carry a full scenic production, with all electrical effects; plenty of special paper, two men ahead of show, and will bill like a circus.

ADDITIONAL STOCK NOTES

Del S. Lawrence was one of the prominent speakers at a luncheon recently given by the Progress Club, a municipal enterprise of Vancouver. Mr. Lawrence pointed out the benefit of a stock company disbursing some $2,000 a week to actors, most of which is spent with local merchants, and declared his policy to present only clean plays. Another speaker was a Congregational clergyman.

Mr. Jack H. Kohler, the popular stock leading man, opened in Rockford, Ill., with Otis Oliver Stock (company No. 2).

The Empire Stock in Providence closed its season in Friends. Lovell Alice Taylor, Homer Barton, Thomas Mulgrew, Ethel Daggett, and Bertha Leigh Leonard have all done excellent work throughout the season.

The second bill at the Murat, in Indianapolis, was My Friend from India, with Joseph Yanner in the title-role. Elsie Kearns, Raymond Van Sickle, Emily Calloway, Suzanne Willa, and James A. Bliss gave Mr. Yanner adequate support.

John Craig and the Castle Square favorites, in Boston, presented Get-Rich-Quick Wallingford last week. Mr. Craig, W. P. Carleton, Carney Christie, Mabel Colcord, Laurette Browne, Gladys Wilson, and Florence Shirley are conspicuous for good work.

Carey Hastings made the distinct hit of the week at the Broadway, Bayonne, as Madame Prudence in Camille. Miss Hastings has received many flattering offers for next season.

This week marks the farewell of Clifford Stock and Mabel Brownell at the Orpheum, Newark. The Thief is their closing bill. Next week these players start on an extended trip, covering all the big cities of Europe.

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In the new Tivoli Opera for San Francisco are Ilon Bergere, Rena Vivienne, Henry Santry, Robert Pitkin, and Sarah Edwards.

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DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Victoria, B. C., Can., 28, Vancouver 29-31, Bellingham, Wash., June 2, Everett 3, Seattle 4-7, Calgary, Alta., Can., 9-11.
ARIZONA (Messrs. Shubert, Brady and Selwyn): New York city April 28-May 31.
BATES, BLANCHE (Charles Frohman): Grand Forks, N. Dak., 28, Winnipeg, Man., Can., 29-31, Calgary, Alta., June 2-4, Edmonton 5-7.
BLINDNESS OF VIRTUE (William Morris): Boston, Mass., April 28—indefinite.
BOUGHT AND PAID FOR (William A. Brady): Philadelphia, Pa., April 21-May 31.
BURKE, BILLIE (Charles Frohman): New York city April 28-June 7.
CLARK, DELLA (J. F. Sullivan): Victoria, B. C., Can., 28, Westminster 29, Vancouver 30, 31, Bellingham, Wash., June 1, Everett 2, Hillsboro 3.
COLLIER, WILLIAM (Lew Fields): Chicago, Ill., April 7-May 31.
COUNTY SHERIFF (Wee and Lambert): Kentville, N. S., Can., 30, Yarmouth June 5, Lunenburg 10, Bridgewater 11.
DALY, ARNOLD: Cleveland, O., May 12-June 7.
DAMAGED GOODS: New York city April 14—indefinite.
DREW, JOHN (Charles Frohman): Winnipeg, Man., Can., 26-28, Crookston, Minn., 29, Duluth 30, 31, Minneapolis June 2-4, St. Paul 5-7.
EVERYWOMAN (Henry W. Savage): Salt Lake City, U., 26-31, Los Angeles, Cal., June 1-4.
GENTLEMAN FROM NO. 9 (Messrs. Shubert): Boston, Mass., May 19—indefinite.
GHOST BREAKER (Maurice Campbell): Chicago, Ill., May 13—indefinite.
GILMORE, PAUL (Wm. F. De Vere): Aiken, S. C., 28, Blackville 29, Bamberg 30, Columbia 31, Knoxville, Tenn., June 2.
HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.
LITTLE LOST SISTER (Walter and Sherman): Chicago, Ill., June 1-14.
MASTER MIND (Werba and Luescher): New York city Feb. 17—indefinite.
MISSOURI GIRL (Eastern: Merle H. Norton): Montello, Wis., 28, Marshfield 30, Neillsville 31, Eau Claire June 1, Sparta 5, Tomah 6, Mauston 7, Necedah 9.
MISSOURI GIRL (Western: Norton and Rith): Chicago, Ill., May 26-June 31.
NAZIMOVA, MME. (Charles Frohman): Seattle, Wash., 28-31, Victoria, B. C., Can., June 2, Vancouver 3, Tacoma, Wash., 4, Portland, Ore., 5-7.
OLCOTT, CHAUNCEY (Henry Miller): Grand Rapids, Mich., 26.
OLD HOMESTEAD (Frank Thompson): Boston, Mass., 12-31.
PHILLIPS, ALBERT, AND LEILA SHAW (Rowland and Clifford): Chicago, Ill., May 25-June 21.
POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21-May 31.
PRICE, THE: Toronto, Can., 26-31.
PRINCESS THEATER PLAYERS (Holbrook Blinn): New York city March 14—indefinite.
ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.
RUSSELL, ANNIE (Lawrence J. Anhalt): Montreal, P. Q., 26-31.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Boston, Mass., 12-31, Providence, R. I., June 2-7, Meriden, Conn., 9, Waterbury 10, New Haven 11-14.
STAHL, ROSE (H. B. Harris, Inc.): Butte, Mont., 28, Great Falls 29, Helena 30, Billings 31, Fargo, N. Dak., June 2, Crookston, Minn., 3, Grand Forks, N. Dak., 4, Winnipeg, Man., Can., 5-7, Minneapolis, Minn., 9-11, St. Paul 12-14.
STARR, FRANCES (David Belasco): Los Angeles, Cal., 26-31.
TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.
THIRD DEGREE: Chicago, Ill., 4-31.
UNWRITTEN LAW, THE: Chicago, Ill., May 25-June 14.
WARFIELD, DAVID (David Belasco): Harrisburg, Pa., 29, Lancaster 30, York 31, Atlantic City, N. J., June 2-7.
WESTERN GIRL (J. M. Cole): Ashland, Me., 28, Ft. Fairfield 30.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.
YORK, THE: Chicago, Ill., 25-31.

PERMANENT STOCK

ACADEMY (Rowland and Clifford): Washington, D. C., April 28—indefinite.
ACADEMY (F. E. Henderson): Jersey City, N. J., until May 31.
ACADEMY OF MUSIC: Richmond, Va., May 5—indefinite.
ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.
ALBEE (Edward F. Albee): Providence, R. I., until 7—indefinite.
ALCAZAR: San Francisco, Cal.—indefinite.
AMERICAN THEATER (James Wall): Philadelphia, Pa.—indefinite.
ARVINE'S PLAYERS (Al. Trahern): Lancaster, Pa., March 3—indefinite.
AUBREY (D. Otto Hitner): Fairmont, W. Va., May 26—indefinite.
BAKER, LEE, AND EDITH EVELYN (M. Bainbridge): Minneapolis and St. Paul, Minn., May 25—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y., April 28—indefinite.
BISHOP PLAYERS: Oakland, Cal.—indefinite.
BONSTELLE PLAYERS: Buffalo, N. Y., April 28—indefinite.
BONSTELLE PLAYERS: Toronto, Can., May 12—indefinite.
BROADWAY: Bayonne, N. J., until May 31.
BROADWAY THEATER (Daniel D. Scullen): Springfield, Mass., April 28—indefinite.
BUEHLER, RICHARD (A. G. Delamater): Columbus, O., April 28—indefinite.
BUNTING, EMMA (E. A. Schiller): Memphis, Tenn., May 4—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BURNS: Colorado Springs, Colo., June 9—indefinite.
BUSHWICK THEATER (Frank Whitbeck): Brooklyn, N. Y., May 19—indefinite.
CALSMITH: Reading, Pa., May 5—indefinite.
CHAUNCEY-KEIFFER (Fred Chauncey): Beaver Falls, Pa., May 30—indefinite.
CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.
CHICAGO (Charles H. RoseKam): Malden, Mass., May 12—indefinite.
CLARKE, MARGUERITE: St. Louis, Mo., May 28—indefinite.
COLEMAN, LOUISE: Rochester, N. Y., March 24—indefinite.
COLONIAL (F. Ray Comstock): Cleveland, O., April 28—indefinite.
COLONIAL PLAYERS: Norfolk, Va.—indefinite.
COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite.
DAVIDSON: Milwaukee, Wis., April 13—indefinite.
DOMINION: Ottawa, Ont., Can., April 28—indefinite.
EMPIRE (Frank Zabriskie): Paterson, N. J., May 10—indefinite.
FEALY, MAUDE, AND JAMES DURKIN: Denver, Colo., May 30—indefinite.
GAYETY: Hoboken, N. J.—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 13—indefinite.
GLASS: San Diego, Tex.—indefinite.
GLEASON, T. C.: Chicago, Ill., May 25—indefinite.
GOTHAM PRODUCING: Schenectady, N. Y.—indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.
HALL, EUGENE J.: Altoona, Pa., June 9—indefinite.
HARLEM OPERA HOUSE: New York city—indefinite.
HASWELL, PERCY: Toronto, Can., May 26—indefinite.
HORNE: Akron, O., May 19—indefinite.
HUDSON: Union Hill, N. J., May 5—indefinite.
HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 12—indefinite.
HUNTINGTON, WRIGHT: St. Paul, Minn., May 11-Aug. 2.
INTERNATIONAL: Niagara Falls, N. Y.—indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.
JUNEAU (J. B. Reichart): Milwaukee, Wis.—indefinite.
KEITH: Toledo, O., April 14—indefinite.
KEITH'S HIPPODROME: Portland, Me., June 2—indefinite.
KELLARD, RALPH (James E. Early): Syracuse, N. Y., May 5—indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.
KEYES SISTERS (C. A. Keyes): Clarksburg, W. Va., April 21—indefinite.
LAKECLIFF (Chas. A. Mansoid): Dallas, Tex.—indefinite.
LANG, EVA (O. D. Woodward): Kansas City, Mo., April 27-June 14.
LAWRENCE, DEL.: Vancouver, B. C., Can.—indefinite.
LLOYD, ROLLO: Concord, N. H., March 3—indefinite.
LONG, BILLY (Goring and Stacy): Atlanta, Ga., April 21—indefinite.
LORCH, THEODORE: Passaic, N. J.—indefinite.
LYTELL-VAUGHAN: Albany, N. Y., March 24—indefinite.
MAJESTIC: Utica, N. Y., April 21—indefinite.
MALLEY-DENISON: Newport, R. I.—indefinite.
MALLEY-DENISON (W. E. Maller): Fall River, Mass., Nov. 10—indefinite.
MANHATTAN OPERA HOUSE: New York city May 10—indefinite.
MANHATTAN PLAYERS (M. Hirshfeld): Trenton, N. J.—indefinite.
MANHATTAN PLAYERS: Rochester, N. Y., May 5—indefinite.
MARKS, MAY BELL: Hamilton, Ont., Can., May 15—indefinite.
METROPOLIS (Jos. Garry): New York city—indefinite.
MORISON, LINDSAY: Gloucester, Mass., May 19—indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.
MT. MORRIS: New York city May 19—indefinite.
OLENTANGY: Columbus, O., May 12—indefinite.
OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24—indefinite.
OLIVER, OTIS: La Fayette, Ind., May 26-Aug. 30.
OLYMPIC THEATER (David Krause): New York city May 12—indefinite.
ORPHEUM: Montreal, P. Q., Can., May 5—indefinite.
ORPHEUM (L. Mayer): Haverhill, Mass.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
OWEN, CECIL: New York city March 3—indefinite.
PARKE, WILLIAM: Pittsfield, Mass.—indefinite.
PAYTON, CORSE: Newark, N. J.—indefinite.
PAYTON, CORSE: New York city May 19—indefinite.
PAYTON, CORSE: Brooklyn, N. Y., May 10—indefinite.
PEARL (Alfred A. Webster): Williamsport, Pa., May 26-Sept. 6.
PERMANENT PLAYERS: Saskatoon, Sask., Can.—indefinite.
PERUCHI-GYPZENE (C. D. Peruchi): Tampa, Fla., May 12—indefinite.
POLI (S. Z. Poli): Wilkes-Barre, Pa.—indefinite.
POLI (S. Z. Poli): New Haven, Conn., May 5—indefinite.
POLI (S. Z. Poli): Hartford, Conn., May 5—indefinite.
POLI (S. Z. Poli): Bridgeport, Conn., May 5—indefinite.
POLI (S. Z. Poli): Scranton, Pa., May 5—indefinite.
POLI (S. Z. Poli): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.
POLI (S. Z. Poli): Springfield, Mass., April 7—indefinite.
PREMIER: Rochester, N. Y., April 21—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PROSPECT: New York city May 26—indefinite.
READE, ROMA: Ottawa, Ont., Can.—indefinite.
RETMOND: Sacramento, Cal.—indefinite.
RICHMOND: Troy, N. Y.—indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.
RUSK-BISBEE (J. W. Rusk): Auburn, N. Y., April 28-July 5.
SAVOY: Ft. Worth, Tex.—indefinite.
SAXE: Milwaukee, Wis., Nov. 3—indefinite.
SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—indefinite.
SHUBERT-MURAT: Indianapolis, Ind., May 5—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH: Binghamton, N. Y., April 28—indefinite.
STAINACH-HARDS: Mount Vernon, N. Y.—indefinite.
STANLEY: London, Ont., Can., May 19—indefinite.
SUBURBAN (John Gruenlnger, Jr.): St. Louis, Mo., May 17-Aug. 16.
SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 19—indefinite.
TECK THEATER: Buffalo, N. Y., April 21—indefinite.
TEMPLE: Lowell, Mass.—indefinite.
TEMPLE: Hamilton, Ont., Can., May 12—indefinite.
TORONTO: Edmonton, Can., May 26—indefinite.
TRUAX, SARAH: Pittsburgh, Pa., June 2-July 5.
TURNER, CLARA: Port Chester, N. Y., April 7—indefinite.
UTAH THEATER: Salt Lake City, U., May 18—indefinite.
WIETING: Syracuse, N. Y., April 7—indefinite.
WINNIPEG (George Arlesworth): Moose Jaw and Saskatoon, Sask., Can.—indefinite.
YOUNGSTOWN (John R. Elliott): Youngstown, O., April 14—indefinite.

TRAVELING STOCK COMPANIES

BOWMAN: McAlester, Okla., 9-14.
CARLSTON SISTERS (Varney and Montgomery): Crawfordsville, Ind., 26-31, Green Castle June 2-7.
CHATTERTON, ARTHUR: Battle Creek, Mich., May 26-June 7.
CORNELL-PRICE (W. E. Cornell): Owosso, Mich., 26-31, Alpena June 2-21.
DOUGHERTY (Elmer Cox): Pittsburg, Kan., 26-31, Independence June 1-7, Iola 8-14.
HALE, JESS: Gaye Mills, Wis., 26-28, Antigo June 2-Aug. 2.
HAYES, LUCY, ASSOCIATE PLAYERS: Chambers, Neb., 26-31.
HILLMAN'S IDEAL (Harry Sohns): Emporia, Kan., 26-31, Lawrence June 1-7, Atchison 8-14.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Muncie, Ind., 5-31.
JENNINGS BROTHERS: Antlers, Okla., 26-28, Talihina 29-31.
KEENE, LORAINE: Sheboygan, Wis., 12-31.
MAHER, PHIL: Perry, N. Y., 26-31, Lowville June 2-7.
MARKS: North Bay, Ont., Can., 26-31.
NEFF'S TENT THEATER (Robt. A. Neff): Ryan, Okla., 26-31.
PICKERTS, FOUR (Willis Pickert): New Milford, Conn., 26-31.
RUSH: McAlester, Okla., June 2-7.
ST. CLAIR, WINIFRED (Earl D. Sipe): Danville, Ill., 26-31.
WINNINGER PLAYERS (John D. Winninger): Wausau, Wis., 24-31, Minneapolis, Minn., June 1—indefinite.
WHITAKER: McAlester, Okla., 26-31.

TABLOID PLAYS

ALONG BROADWAY: Eau Claire, Wis., 26-28.
AMERICAN PLAYERS: Cosbocton, O., 26-31.
CLIFFORD, BILLY: South Chicago, Ill., 26-28, Rockford 29-31.
COW AND THE MOON: Chicago, Ill., 26-28, Racine, Wis., 29-31.
DISTRICT LEADER: Atlanta, Ga., 26-31.
DON'T LIE TO YOUR WIFE: Racine, Wis., 26-28, South Chicago, Ill., 29-31.
GALVIN, JOHN AND ELLA: Minneapolis, Minn., 26-31.
GIRL FROM DUBLIN: Aurora, Ill., 26-28, Elgin 29-31.
GIRL FROM LUXENBURG: Hammond, Ind., 26-28, South Bend 29-31.
GOOD MORNING, JUDGE: Joliet, Ill., 26-28, Aurora 29-31.
HIRAM AT THE CABARET: Savannah, Ga., 26-31.
ISLE OF JOY: Jacksonville, Fla., 25-31.
LOWER BERTH 13: Tulsa, Okla., 26-28, Muskogee 29-31.
MARX BROTHERS: Lincoln, Neb., 26-31.
MERRY MARY: Dubuque, Ia., 26-28, Virginia, Minn., 29-31.
PINK WIDOW: Flint, Mich., 26-28, Lansing 29-31.
RUNNING FOR CONGRESS: Waterloo, Ia., 26-28, Cedar Rapids 29-31.
WINNING WIDOWS: Anderson, Ind., 26-28.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Washington, D. C., May 19-June 14.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Pittsburgh, Pa., 5-31.

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Helen C. Bick — The Boss
in "WHEN WOMEN RULE"

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AITKEN, SPOTTISWOODE
The Dana, Rosedale, Long Island, N. Y.

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MULDENER, LOUISE
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PERRY, NATALIE
Poor Little Rich Girl Co

STANHOPE, JOSEPH
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Technical Director, Scenic Artist. Little Theatre, Phila

STOYLE, CARRIE LEE
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ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Baltimore, Md., May 12—indefinite.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 7—indefinite.
ALL ABOARD (Lew Fields): Atlantic City, N. J., 26-31, New York city June 2—indefinite.
AUCTION PINOCHLE (Adolf Philipp): New York city 26-31.
FOLLIES OF 1913 (Florenz Ziegfeld, Jr.): New York city June 2—indefinite.
CUSHMAN MUSICAL COMEDY: Lima, O., May 12-June 7.
FOY, EDDIE (Werba and Luescher): Salem, Ore. 28, Portland 29-31.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 22—indefinite.
HANKY PANKY (Lew Fields): San Francisco, Cal. 25-June 7.
HITCHCOCK, RAYMOND (Cohan and Harris): San Francisco, Cal., May 25-June 8.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—indefinite.
JUVENILE BOSTONIANS (B. E. Lang): Prince Rupert, B. C., Can., 21-28.
KOLB AND DILL: Los Angeles, Cal.—indefinite.
LOUISIANA LOU (Mayer and Hirshfield): Boston, Mass., 5-31.
MACDONALD, CHRISTIE (Werba and Luescher): Boston, Mass., 5-31.
MUSICAL STOCK (W. P. Cullen): St. Paul and Minneapolis, Minn., May 25—indefinite.
MUTT AND JEFF (Gus Hill): Halifax, N. S., Can., 29-31, Sydney June 2-4, Glace Bay 5, Sydney Mines 6, North Sydney 7, New Glasgow 9, Charlottestown 10, 11.
MY LITTLE FRIEND (Whitney Opera co.): New York city May 19—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Philadelphia, Pa., 5-31.
PAYTON MUSICAL COMPANY (Jos. W. Payton): Newark, N. J., May 15—indefinite.
PRINCE OF PILSEN (Henry W. Savage): Ishpeming, Mich., 28, Marquette 29, Sault Ste. Marie 30, Sudbury, Ont., Can., 31.
PURPLE ROAD (Jos. M. Gaites): New York city April 7—indefinite.
RORICK GLEN STOCK: Elmira, N. Y., May 26—indefinite.
ROSE MAID (Co. C: Werba and Luescher): Hudson, N. Y., 28, Kingston 29, Middletown 30.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): New York city May 26—indefinite.
SUNNY SOUTH (J. C. Rockwell): Pembroke, Ont., Can., 28, Renfrew 29, Renfrew 30, Almonte 31.
TIVOLI COMIC OPERA: San Francisco, Cal., May 21—indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6—indefinite.
WOOLFORD, BOYLE, MUSICAL COMEDY: Saskatoon and Moose Jaw, Sask., Can.—indefinite.
ZURO OPERA COMPANY: New York city April 14-June 7.

MINSTRELS

DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31-June 7.
GEORGIA TROUBADOURS (Wm. McCabe): Dodge City, Kan., 28, Cimarron 29, Garden City 30, Scott 31.
PRIMROSE AND DOCKSTADER'S: Barre, Vt., 31, St. John, N. B., Can., June 9-11.

BURLESQUE

BEHMAN SHOW (Jack Singer): Detroit, Mich., May 25—indefinite.
COLUMBIA (Bob Simons): New York city 26-31.
ENGLISH FOLLY STOCK: Toronto, Ont., Can., May 12-June 28.
GINGER GIRLS (Manny Rosenthal): Pittsburgh, Pa., 26-31.
JARDIN DE PARIS (Lee Stevens): Newark, N. J., June 2-7.
LOVE MAKERS (Sam Howe): New York city June 2—indefinite.
MONTE CARLO'S: Newark, N. J., 26-31.

CIRCUS

BARNES, AL. G.: Red Deer, Alta., Can., 28, Strathcona 29, Edmonton 30, 31, Wetaskiwine June 2, Lacombe 3, Olds 4, Gleichen 5, Medicine Hat 6, Maple Creek 7.
BARNUM AND BAILEY'S: Wheeling, W. Va., 28, Alliance, O., 29, Cleveland 30, 31, Toledo June 2.
BUFFALO BILL AND PAWNEE BILL: Raleigh, N. C., 28, Durham 29, Winston-Salem 30, Danville, Va., 31.
DOWNIE AND WHEELER: Stoughton, Mass., 28, Whitman 29, Dedham 30, Quincy 31.
FERARI, COL. FRANCIS: Williamsport, Pa., 26-31.
HAGENBECK-WALLACE: Philadelphia, Pa., 26-31.
HONEST BILL: Bentonville, Ark., 28, Centerton 29, Kiwanee 30, Gravette 31.
101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Brooklyn, N. Y., 19-31, New Haven, Conn., June 3, Hartford 5, Springfield, Mass., 6.
OKLAHOMA RANCH WILD WEST (Arlington and Beckman): Bluffton, Ind., 28, Kokomo 29, Logansport 30.
RINGLING BROTHERS: Boston, Mass., 26-31, Portland, Me., June 4, Bangor 5.
SAUTELLE, SIG.: Dover, N. H., 28, Rochester 29, Bath, Me., June 2.
SILVER FAMILY (Bert Silver): Gooding, Mich., 29, Kent City 30, Sparta 31.
SPARKS, JOHN H.: Manchester, Ill., 28, Independence, Ia., 29, Parkersburg 30, Lake Mills 31.
YOUNG BUFFALO WILD WEST AND COLONEL CUMMINS'S FAR EAST: Corning, N. Y., 28, Elmira 29, Waverly 30, Owego 31.

ORCHESTRAS

BALLMAN: Forest Park, Chicago, Ill., May 24—indefinite.
CREATORE: Sans Souci, Chicago, Ill., May 24—indefinite.
DON PHILIPINNI: Delmar Garden, St. Louis, Mo., April 27—indefinite.
HAND: Riverview, Chicago, Ill.—indefinite.
NIRELLA: Kennywood, Pittsburgh, Pa., May 4—indefinite.
OHLMEYER: Idora Park, Oakland, Cal., May 10-June 21.
POWERS'S: Olentangy, Columbus, O.—indefinite.
ROLFE, B. A.: Woodside, Philadelphia, Pa., May 10—indefinite.
ROYAL CHINESE MILITARY BAND OF PEKIN (Hugo Bros. and Felix Blei): Tokio, Japan, 16-30, Honolulu, Hawaii, June 15-30.
THAVIN: White City, Chicago, Ill., May 10—indefinite.

MISCELLANEOUS

ABBOTT, ANNIE (Hugo Bros. and Felix Blei): Bombay, India, 1-30.
PASOLA (Hugo Bros. and Felix Blei): Budapest, Hungary, 16-30.
HOUSTON, MAGICIAN: Pekin, China, May 1-31, Canton, June 2-28, Nankin July 1-31.
HOWARD SHOW (W. L. Howard): Mt. Hope, W. Va., 26-31, Glenjary June 2-7.
JONES, JOHNNY J.: Plainfield, N. J., 26-31.
MILLER'S GREATER SHOWS: Cedar Rapids, Ia., 24-31, Waterloo June 2-7.
QUEEN AND CRESCENT SHOW: Lutcher, La., 27-31, Opelousas June 1-7.
TANGUAY, EVA: Chicago, Ill., 18-31.
WANG TOY BON (Hugo Bros. and Felix Blei): Durban, South Africa, 18-30.

EDMONTON, ALTA.

Zelda Sears and co. were featured in The Wardrobe Woman, a clever comedy sketch, by Edgar Allan Woolf, and scored heavily at the Empire May 19-21. Others were: Coombs and Aldwell, Albertus L. and Jessie Millard, Bronson and Baldwin, Mr. and Mrs. Gordon Wilde, the Four Rotters, Johnny Johnstone, and Edison's Talking Moving Pictures. Business big. Cleopatra, a picture production, with Helen Gardner in the name part, May 22-24.

Mrs. "Bob" Fitzsimmons and co., including Harry Dano, presented A Bulgarian Romance at Pantages's as the headline feature May 19 and the week. Others: Joseph E. Bernard and co., Sylvester and Vance, the Mars-Duo co., and Thomas H. Dalton. Business satisfactory.

The Toronto Stock co., headed by Grace Aylesworth and James Bysell, opened the Summer season at the Lyceum May 19, presenting When Knighthood Was in Flower. The play was carefully staged by Barrow Le Paige, director and character actor. Others in the co. are: Grace Johnston, Sadie Scott, Hazel Stone, Emily Lelwyn, Carroll Ashburn, Frank Conklin, Denton Vance, William Dawes, August Schneider, Frank Ireson, William Yule, Harry Brown, William Denison, George Wilson, William Green, James Moore, and E. C. Edwards. Jack Harris is director of the orchestra.

The Majestic Musical Comedy co. opened its Summer season May 21 at the Majestic, presenting A Night Off. The co. includes Monte Collins, Fred Walters, George M. Perkins, Lee La Blanc, Hortense Travers, Clara Gordon, Miss Murray, Jane Neshfield, Evelyn Wilber, and a chorus of twelve. The house has been overhauled and refurnished.

Captain Roald Amundsen gave his illustrated lecture, "How I Discovered the South Pole," at McDougall Methodist Church May 22, before a large audience.

W. J. Stark, manager of the Edmonton Exhibition Association, announces that the brick and steel stock pavilion, erected by the municipality at a cost of $175,000, is ready for occupancy. The building has seating accommodations for 7,000 and quarters for 200 horses. The arena is 85 by 220 feet, or 1 foot wider and 6 feet longer than Madison Square Garden in New York.

Alskin Royal Hawaiians, featured on the opening bill at the Pantages's Theater the week May 12, came direct to Edmonton from Honolulu, and will play the entire circuit. The act consists of five men and a woman, garbed in national costume. The stage scene gives a glimpse of the paradise of the Pacific.

The Majestic was reopened May 19, as the home of fabloid musical comedies, the first bill including Madame Sherry and an olio of forty-five minutes.

Announcement is made that a local syndicate is arranging to remodel a picture house at a cost of $15,000, and will play Pilaer attractions. The Webster people also are looking for an opening, and it is rumored that Considine and Sullivan will make efforts to secure a house here.

F. Byron Bogardus and his wife, who have been valued members of the Permanent Players at the Lyceum here since the opening of the stock season, closed May 17, and will take a vacation in the southern part of Alberta and on the Pacific Coast. Mr. Bogardus is planning to put on his sketch in vaudeville this Summer.

Jeanne Russell, formerly leading woman of the Winnipeg Stock co. playing at the Lyceum last Winter, and her husband, Ray Brandon, scored in their sketch, Traps, at the Orpheum in Salt Lake City last week, and will be seen here in a short time as headliners.

W. B. Sherman, owner of the New Sherman in Edmonton, is negotiating with Sir Beerbohm Tree to open the local house next January. E. H. Sothern and Julia Marlowe will be seen the opening week in the event the knighted English actor is unable to come to Edmonton.

AUGUST WOLF.

ALBANY, N. Y.

The De Koven Opera co. closed their long and highly successful season of fifty-two weeks at the Grand Saturday night, May 17, with a fine rendition of Robin Hood. A pleasing incident followed the performance the closing night, when John J. Donnelly, manager of the co., was called on the stage and was presented with a handsome gold-lined silver loving cup by Stage-Manager Fitzgerald, in behalf of the co. Mr. Donnelly then gave Mr. Fitzgerald a large silver tray. Frank Tours, the leader of the orchestra, also received gifts. The co. began its season last May, and will be held intact for the production of Rob Roy next season.

Manager Robinson will offer high-class vaudeville attractions at this house during the Summer months; his opening bill this week included Pielert and Schofield, Nellie Fogerty, Clark and Verdi, Henry Frey, the Eddy Trio, Wilcox and Davis, and the trained horse, "Colonel Fred." Business big.

The Lytell-Vaughan Stock co. at the Hall presented a creditable production of Mother, and deservedly drew crowded houses. Next week, May 26, The Ne'er-Do-Well.

At Proctor's Harry Bulger, Jacques Cloak Models, Major Doyle and John B. Hymer and co. were the headline features.

Clark's Seven Minstrel Misses, Anna Senn, Charles Delmore, and Livingston Brothers were chief features at the Colonial.

Vaudeville and the latest photoplays drew large crowds at the Majestic.

G. W. HERRICK.

PORTLAND, ORE.

The return of Paul Rainey and his African Pictures at the Heilig May 12-17 was rewarded by financial success. Story of the Pilgrim's Progress depicted in moving pictures followed May 19-22. Maude Adams opened May 22. Eddie Foy in Over the River May 29.

The Baker was given over to East Lynne May 11-17. The old-time favorite scored a success, with Alice Fleming and Robert Wayne as the principals. With this attraction Miss Fleming closes her Baker engagement, where she has achieved a great local success. Mary Jane's Pa opened May 18 with Ida Adair, a former successful leading woman, as Mary Jane's ma. David Haram is underlined at this house.

Gus Edwards and his Song Review was the big hit at the Orpheum May 11-17.

Gay Widow was the current attraction at the Lyric.

JOHN P. LOGAN.

DEL S. LAWRENCE
STARRING
GEORGE ALISON
LEADING MAN — Crescent Theatre, Brooklyn
SEASON 1913-14 — FIFTH YEAR

MR. TYRONE POWER
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MOSES A. SACHS, Attorney and personal representative, 299 Broadway, N. Y. City

The Girl Who Put the Win in Winning
BESSIE WYNN
AMERICA'S MOST POPULAR PRIMA DONNA

THURLOW WHITE
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JOSÉ COLLINS
FEATURED
in Ziegfeld's Summer Follies 1913

WINIFRED STCLAIRE
"THE BEST DRESSED LEADING LADY IN STOCK."
MANAGEMENT EARL D. SIPE.

MABEL MONTGOMERY
AT LIBERTY — SEASON 1913-14
BROWN, SULLIVAN AND BROWN, - PERSONAL REPRESENTATIVES

JUSTINA WAYNE
LEADING WOMAN — Alcazar Theatre, San Francisco, Calif

HAZEL HARROUN
INGENUE LEAD — Management A. G. DELAMATER

GUS A. FORBES
LEADING MAN — Malley-Denison Stock Co., Fall River, Mass.

MISS CAROL WARREN
INGENUE — DISENGAGED — ADDRESS MIRROR

FRANK KEENAN
LAURELTON, L. I. — PHONE, 1886 Springfield

GODFREY MATTHEWS
THE BEST DRESSED LEADING MAN IN STOCK
Youngstown Players — Youngstown, Ohio

MOTION PICTURES

COMMENT AND SUGGESTION

BY common consent it appears that newspapers have coined and adopted a fit companion to the objectionable word "movies" that no amount of usage can make other than disdainful in its tone. Since the advent of talking pictures it has been bracketed with "talkies," and together the words stand as sorrowful examples of a journalistic method that grasps whatever is brief, easy and likely to be popular, irrespective of jarring qualities and the injustice likely to be done the object noted. At this late date it would be useless to expect the abandonment of the irrepressible "movies," but it may still be possible to find a fitting substitute for "talkies." The vogue of Edison's kinetophone is in its infancy, and other devices of the same nature on the market, or about to be launched, have scarcely been heard of outside of New York. The coming Summer will see a great increase in the territory covered by the kinetophone, and inevitably there will follow a corresponding amount of newspaper publicity. Are we doomed to see "talkies" in every headline? Newspaper writers are nothing if not imitative, particularly when a New York journal sets a precedent. Kinetophone is a long word not easily adapted to headlines, where-

DON MEANEY,
Advertising Manager, Essanay.

fill; but, before it is too late, cannot some ingenious mind rescue an honorable invention from the flippant title of "talkies"?

* * * *

APPARENTLY there is to be no end to the game of politics the New York aldermen seem to revel in. For months an ordinance has been needed for the protection of those who attend motion-picture theaters, and Tammany obstructionists, with their own axes to grind, have prevented the passage of the excellent Folks bill. Finally they pass the Dowling ordinance, similar to that proposed by Alderman Folks, except that it contains a "joker," evidently meant to serve the purposes of Tammany aldermen interested in vaudeville theaters. At the present writing, the action of Mayor Gaynor has not been announced, but it is almost a foregone conclusion that he will veto the bill in its present form. The objectionable clause prohibiting balconies, in effect prevents the building of new motion-picture theaters that would compete with several big chains of vaudeville houses whose chief attractions are motion pictures. The aldermen have the power to pass the ordinance over the mayor's head by a two-thirds vote, but they are not likely to do this in view of the fact that the mayor, if so disposed, might publish the names of the aldermen financially interested in the passage of the measure. It is to be hoped that the mayor will find some way to strike out the "balcony" clause and secure the passage of the remainder of the ordinance, which has many excellent features. The bill provides that the seating capacity of theaters is to be limited to 600, and supervision of all picture houses will be conducted by inspectors assigned from the mayor's Bureau of Licenses. Provisions are made for the filing of plans and the granting of licenses, stringent provisions for exits, fireproofing of walls and ceilings, and exit doors that open outward to clear passageways to streets. Galleries are not permitted, aisles are to be three feet wide, seats fastened to the floor, and the entrance and floor not more than one step above the street level, the passage between to be graded, with no perpendicular rise, and the grade no steeper than one foot in ten. These regulations, if strictly complied with, should make a

EVELYN SELBIE,
Leading Woman, Essanay.

MIRIAM NESBITT,
Edison Company in England.

as "talkies" is brief and readily understood. Now that metropolitan editors have sanctioned its usage, their colleagues throughout the country may be relied upon to follow suit, unless a satisfactory equivalent is supplied. It remains for some one to coin a word at once expressive, brief and dignified.

* * * *

From the very first, motion pictures have been unfortunate in the terms applied to them. Cinematograph, still used by the trade in England, is impossibly cumbersome; and we notice that even such a bulwark of correct English as the London *Times* has sought to satisfy the man on the street by adopting "movies." In this country we have motion pictures, moving pictures, and the all-pervading abbreviation, the popularity of which may be attributed largely to the want of some single word, simple to write and pronounce, yet carrying the desired meaning. Motion picture, by reason of its length, invites condensation; and the same is true of talking picture. "Talkies" are the natural offspring of "movies;" but, before the new entertainment is christened beyond recall, some one might benefit the reading public by devising a more euphonious nomenclature. To gain general approval, the word should be short; it should be general enough to include all types of motion pictures with which sound is synchronized; it should come naturally to the lips of the man on the street, who is more concerned with what he has to say than the way he says it, and it should not strike the newspaper writer as being above the heads of the public; that would be fatal. Surely not a very easy bill to

WILLIAM HILKEMEIER,
Chairman Exhibitors' Entertainment Committee.

repetition of the Houston Hippodrome fire an impossibility. It also should be noted in favor of the ordinance that it contains provisions to enforce absolute cleanliness, proper ventilation, and the keeping of fire apparatus.

THE FILM MAN.

LEON GAUMONT HERE

Leon Gaumont, head of the Societe des Etablissements Gaumont, and one of the two leading manufacturers of Europe, is at present in New York. Mr. Gaumont has brought with him his talking pictures, which have been so long popular at the Gaumont Palace in Paris, and also the Gaumont natural-color motion pictures, which have been making a hit at the Coliseum in London and at the Gaumont-color in Paris. A private demonstration for the benefit of the trade is being arranged.

MAUDE FEALY WITH THANHOUSER

President Hite, of the Thanhouser Company, announces definitely that Maude Fealy has signed a contract with them and will be seen in a forthcoming Thanhouser production of Iolanthe, a multiple reel. Miss Fealy begins work with the Thanhouser Company June 1. Her wide experience in support of stars such as Sir Henry Irving, together with her own personal starring experience, promises a big opportunity for the Thanhouser Company to produce feature films with her as their star, and her many friends will look forward to the first release in which she will be seen upon the picture screen

EDITH STOREY LOVES THE OPEN COUNTRY

"Give Me a Flannel Blouse, a Divided Skirt, a Good Horse," She Says, "and I'm Happy"

PERSONALITY may be photographed easier than it can be defined. The motion-picture camera is doing it every day.

Catching a player in the mimic emotions of many characters, the film becomes the record of a personality. Beneath the mask of an assumed role, the camera depicts faithfully. A spectator watches a player in many pictures. Little tricks of the eye, of gesture—the flash of facial emotions—begin to reveal the real personality.

Edith Storey, the clever leading lady of the Vitagraph Company, as seen on the screen, would seem to baffle analysis. She is so extremely versatile. The motion picture requires versatility, yet it is doubtful if a single film player equals Miss Storey in ability to hide her identity so completely beneath such a broad variety of characterizations. At one moment she is a girl of the desolate forests—vigorous, primitive and passionate. Again she is a dull, stoical woman of the Russian peasant folk. At turns, she is a sympathetic, charming and appealing society bud; a shallow, designing and fascinating siren; a delicate and noble princess of the royal blood, or an elemental girl of the barbaric cave days.

The initiative and the originality with which Miss Storey invests her portrayals gave me a strong preconception of her personality. She would be, above all, self-reliant. So, upon first meeting her in the busy Vitagraph studio, under the skylights where several scenes were in progress, I was not surprised.

Miss Storey is a splendid type of vigorous modern American girl. She is self-reliant above all, wholesomely unassuming and lively humored. There is nothing artificial in her personality; the serious thought reflected in her eyes, enlivened by the gleam of laughter, dispel any idea of that.

"Let's get out in the open air and let the ordeal begin," she laughed when we met. So we came down the studio stairs and emerged into the big Vitagraph yard. "Shall we go through the Japanese village," the actress asked, "or over by the wild-animal pit?" I remembered my previous film glimpses of Miss Storey's strenuosity—and we went through the village. A number of automobiles were standing idle, and we climbed into one of the cars.

"Don't you love the smell of gasoline?" she inquired. I admitted that the question surprised me, coming from a Western girl who could ride a broncho so easily.

"But I'm not from the West," she responded. "I'm a New York girl. They call me 'Billy,' and 'The Texas Terror,' and a lot of other nicknames, here at the studio, but I was only in the West six or seven months with the Melies Company. I learned to ride right here in New York, on Twenty-seventh Street, where my uncle was a dealer in horses. They say a person's ability to ride depends upon the number of tumbles. I guess I'm a good rider if that is true." Miss Storey remarked that she loved to ride in the open in cowboy fashion.

"People seem to like to see me in society roles, but I hate to dress up. I always feel awkward and stiff. Fine gowns and jewels make me dreadfully nervous. But give me a flannel blouse, a divided skirt, a good horse, and I'm happy.

"I started on the stage at the age of eight in Audrey. I was in The Little Princess, and played Australia in the original Mrs. Wiggs of the Cabbage Patch. Then I was the stuttering girl, 'Emma Jane, in Rebecca of Sunnybrook Farm. Ernest Truax, who has been with Mary Pickford in A Good Little Devil, played opposite me. I'm very glad they have been so successful. Miss Pickford is a very dear little girl. I was about to begin my second season in Rebecca when I drifted into picture work. My brother went into pictures first, and that started me. While I was really under verbal contract with the Vitagraph Company, I was loaned to the Melies Company, and went to Texas. I loved every moment of my time out there in the open." Miss Storey has the distinction of having played leading roles from the very start.

"Returning to the Vitagraph Company," she continued, "my first appearance was in Tested by the Flag, a society drama. My first real success was in the adaptation of The Lady of the Lake." Miss Storey's career in pictures has been meteoric, indeed. Her grace of riding and daring equestrianism established her with photoplay fans when she was with the Melies. Then, when she rejoined the Vitagraph Company, she flashed upon her admirers in another way—as an actress of emotional skill and power to sway spectators. She is able to portray the poise of the well-bred girl of modern life with daintiness, surety and brilliancy, as well as to depict the sweep of elemental passions with vigor and gripping force. In comedy she is spontaneous and sparkling.

Pictures stand foremost in Miss Storey's ideals. "Stage work is monotonous. Playing the same role night after night is wearisome, while pictures are ever changing. I like outdoor work especially, for I love the open."

I made an effort to learn some of Miss Storey's exciting experiences. It was something of a task, for the actress does not like to talk about herself.

"I had a little adventure in The Vengeance of Durand," she conceded. "In one scene, showing a residence on fire, Earl Williams had to carry me through a burning room from a balcony. The door curtains had been saturated with oil and were blazing. Mr. Williams had quite a task rescuing me, and, as we staggered through the door, I singed my arm. It hurt; but, worse yet," confided Miss Storey, "it didn't burn enough to remove the freckles.

"In Texas, with the Melies Company, I had to tumble over a cliff in one play. It was only eight feet high; but, of course, that part didn't show to the

EDITH STOREY.

camera. I thought as long as it had to be done I would do it realistically. So I tumbled over perfectly lifeless, and landed pretty hard. But it was so vivid that the camera man—supposed to be a person devoid of nerves—stopped turning the machine crank. When I got my breath, Mr. Melies and the rest were looking over at me, green with horror. But the film scene was spoiled. That was once when I justified my nickname."

Miss Storey two years ago made an aeroplane flight with an army lieutenant for a screen drama. Afterward she was in a picture theater when the film was being shown. A man and his wife sat directly ahead of her. "By George," exclaimed the man, "she's a brave girl!" "Do you suppose she really went up?" snapped his wife. "That's a dummy." "It did make me a little angry," commented the film star; "but I just sat there in the dark and thought things."

Another time, permission was obtained to take a picture on the North German Lloyd liner *George Washington*. The scenes were enacted upon the main deck. Between scenes Miss Storey wandered below decks. The steamship was practically deserted. Miss Storey came to the royal suite. The door was open and she looked within. "Of course," she explained, "I had to walk in. I was strolling through the suite when I heard a door click. I went to investigate, and found I was locked in. I tried to attract attention for quite a while before I was released. In fact, I began to think I would have to take a voyage all by myself in the royal suite. I suppose I would have had to earn my way across; but I might have given lectures on how to be a motion-picture actress—in one voyage."

That brought up the subject of the opportunities a young woman of to-day has to enter the pictures. "In the first place, unless she has had experience on the stage her chances are pretty slim," said the actress. "There are so many for so few openings. Pictures, like everything else, are becoming overcrowded."

Miss Storey puts a lot of thought into the characters she portrays, but she does not appear to consider anything unusual in the way she creates and conceives the roles. But Miss Storey's mother, who is herself a very charming woman, revealed a few secrets when I met her later. "Edith," she says, "lives her parts. Their sorrows become her own, and she actually weeps in her emotional scenes—they are so real to her. She completely forgets herself. But she likes comedy best of all, for she seems to think that she is at her best in that field of playing."

The director, it may be here explained for the uninitiated, reads the scenario to the members of the company before a start is made. Then the drama is photographed scene by scene, although the scenes are not necessarily taken in the order of their subsequent showing. The director may, for instance, seize a good day to secure a number of outdoor scenes, while the interiors are later taken in the studio as rapidly as the scenery is prepared and the company rehearsed. "We work out the characters," Miss Storey says, "aided by the director. We rehearse a scene two or three times, but not enough to become mechanical. I believe in very few rehearsals; that is one of the reasons I like outdoor work. Often a scene has to be taken without a rehearsal—to be caught on the run before the crowd gathers."

Miss Storey likes to quietly enter a picture theater, watch the films and listen to the comments. She confesses that watching herself upon the screen in a picture in which something has happened not quite to her liking does make her nervous. "To think I am going right on making that little slip or fault, or whatever it may be, without any chance of correcting it, over and over again forever, does upset me," she explained.

Miss Storey simply wouldn't tell her favorite roles; but she said that among her most popular were the leading parts in The Vengeance of Durand, which was written by Rex Beach; Chains of an Oath, The Strength of Men, Two Women and Two Men, Hearts of the First Empire, and the Vitagraph dramas of the prehistoric stone-age days.

Her Donia, the Russian peasant girl in Chains of an Oath, is possibly her greatest characterization. With brilliant strokes she depicted the dull hopelessness and slow stolidity of the down-trodden peasantry. It was a visualized melody of Tschaikowsky.

Before our interview ended, Miss Storey made a startling confession. "I'm not a suffragette, and I don't sympathize with their ideas or purposes at all!"

With all her love of the strenuous life, one might have thought that Miss Storey would have been an advocate of women's rights. I asked the star if she would care to go upon record as an "anti," risking the safety of the studio with the militants.

"Go ahead," declared Miss Storey. "Nothing can scare me."

And it would have tickled poor, worried King George's heart to have seen the determined flash in the star's eyes.

FREDERICK JAMES SMITH.

EDWIN AUGUST IN "THE SPELL."

Edwin August, who is playing leading business with the Vitagraph Company, Los Angeles, appeared recently in the leading role of a two-reel feature picture called The Spell, which will be the first to come from this Western studio. Mr. August has written over fifteen motion-picture scenarios, all produced, and The Spell is his latest.

INSTALL KINEMACOLOR

Jones, Linick and Schaefer, the new theatrical triumvirate in Chicago, have just signed a long-term contract with the Kinemacolor Company to install the nature-colored motion pictures as permanent features of the vaudeville bills at the Colonial and McVicker's theaters, their latest acquisitions. McVicker's is at once the oldest and most popular theater in Chicago, while the Colonial is the newest and handsomest house in Illinois, being nicknamed the "Theater Beautiful." Both are located in the heart of "The Loop," and their cosmopolitan patronage demands the best and latest novelties.

SUSTAINS GENERAL FILM

Justice Schmuck Rules Against Former Employe Who Brings Suit

On Monday, May 19, Justice Schmuck, at Special Term of the City Court, rendered a decision in favor of General Film Company in the suit brought against it by Alfred Harstn, a former employe. Harstn had refused to leave the premises of General Film Company, at 219 Sixth Avenue, and, in connection with Alfred Weiss and Herman Smidt, claims that he was forcibly ejected, as a result of which he became "sick, sore and bruised" to the extent of $2,000.

Harstn's statement of his troubles was embodied in seventeen paragraphs, but Justice Schmuck held that ten of them were so scandalous and irrelevant that they must be struck out, and, in addition, $10 costs imposed. D. O'L. Cohalan appeared for the General Film Company and Mr. Hoffman for Harstn.

SECURE J. C. GRAHAM

Prominent Exchange Man Becomes Business Manager of Universal Company

J. C. Graham, for several years prominently known as an exchange man, and identified with the Mutual Film Corporation since its organization, has accepted the business managership of the Universal Film Manufacturing Company.

In his position with the Mutual Film Corporation Mr. Graham was in active charge of the concern's exchanges, and is widely known as one of the pioneer organizers of exchanges throughout the country. In his new office with the Universal Film Manufacturing Company he will have supervision over the various business departments of the organization, and his position will virtually include the general managership of the company.

Announcement of his acceptance of the offer tendered by the Universal Film Manufacturing Company was made last week by Mr. Graham and officers of the company.

EXPOSITION NOTES

The Hotel Imperial has been chosen as the headquarters for the various committees during the week of the First International Exposition of the Motion Picture Art, to be held in conjunction with the third annual convention of the Motion Picture Exhibitors' League in July. The management has placed at the disposal of the Ladies' Reception Committee a suite of reception rooms and an assembly room for meetings of the committees. The Committee on Transportation and Arrangements will see to it that the families of delegates are made comfortable during their stay in New York. Requests for exhibition space continue to be received at the exposition headquarters in the German Bank Building, and in all but one instance the committee was able to answer in the affirmative. During the past ten days several makers of musical instruments have planned exhibits. Most prominent among these is Ernest Bocker, who has taken the spaces between the General Film Company and the Mutual Film Corporation. The Bocker concern makes the phonolist violin and a number of other fine instruments especially adapted to motion picture houses.

NOT TRANSFERRING ACTORS

Because of the placing of "Billy" Garwood, long a Thanhouser player, with the California Majestic company, by C. J. Hite, a rumor has been circulated that a general transfer of Thanhouser players to the Majestic was contemplated. As a matter of fact, Thanhouser players remain Thanhouser players, and Majestic players were recruited from other sources. Besides Garwood, there was just one other Thanhouser actor who joined Majestic. This was Ann Drew, who, having interests in California, received Mr. Hite's permission to make the change. She makes her Majestic debut in the leading role in The Fraternity Pin, released June 1.

COMPANIES GET VACATION

As a reward for one year's solid work, and also because they have piled up more negatives than the factory can print in that time, the Kinemacolor stock companies are to be given a month's vacation.

"Our factory facilities are entirely inadequate to keep up with the demand from our newly opened offices and foreign business," said President Brock, of the Kinemacolor Company. "Almost before we knew it we had accumulated a great number of orders, and as our producing companies were sending in three or four new dramatic subjects a week, and negatives were piling up beyond any possible chance of getting onto the market, we decided to close down our dramatic companies for a period of four weeks to give the factory a chance to catch up with their output."

"PAGLIACCI" FILM

Following his splendid production of A Florentine Tragedy, Director J. Farrell Macdonald, of the Powers Photoplays, Inc., is preparing a presentation of Pagliacci. Constance Crawley is taking the part of Nedda, Arthur Maude is giving a fine performance as Cassio, Joe Harris as Tonio, Arthur Cyril as Beppo, Fred Wilson as Sylvio, Edith Boswick as Francesca, and Miss Garden takes the part of Nedda's mother. Jay Morley is the Mario.

"THE STILL VOICE," VITAGRAPH.

WITH THE FILM MEN

Through an error in last week's issue William H. Swanson was named as secretary and treasurer of the Universal Manufacturing Company. Robert H. Cochrane was elected to that position at the annual meeting.

The Cobb Motion Picture Bureau, which will conduct a general film brokerage business, has taken offices in the Columbia Theater Building. C. Lang Cobb, Jr., is president of the company and Agnes Egan Cobb is treasurer and general manager in charge of the active business. Mr. Cobb will retain his present position and act in an advisory capacity for the new concern.

Charles A. Pryor, of Yale Features, has returned from a two months' trip in the West with several thousand feet of film, including some remarkably good commercial pictures.

Possibly the high moral attitude of one of our contemporaries regarding the advertising of a feature film portraying the gun men Rose, Valion and Schepps, is due to the fact that still pictures of these gentry, showing them reading the racing page of the *Morning Telegraph*, are sent out broadcast.

S. S. Hutchinson, president of the American Film Mfg. Company, has returned to the California studios after a short trip to Chicago.

It was a pleasure to see the keen light of enjoyment in the eyes of William H. Hickey, general manager for Kinemacolor in England, when he got his first glimpse of Broadway after an absence of a year in Europe. Mr. Hickey is an American and proud of it, and his chest swells with pride whenever he speaks of the successes of his fellow countrymen abroad.

Pierce Kingsley is back in town with 4,000 feet of negative of the Greek pageant in Nashville, Tenn. He reports the pageant as being one of the most beautiful he has ever seen.

Frank Bates, general director of Eclipse, Paris, has been in New York for several days in consultation with Albert Blinkthorn, who, it is understood, has taken the American agency for Eclipse and Hecla.

De Witt Fox, who has the Eastern agency for the Vivaphone, is an aggressive young business man, who has forsaken a lucrative law practise to enter the motion picture field. Mr. Fox is a great believer in advertising and is planning an extensive campaign. Business has increased to such an extent that the Vivaphone Company has been compelled to double their office space.

Harry Raver, of Itala, has heard the call of the wild and is now devoting all his spare time to his country place in Fort Lee, N. J. 'Tis reported that all the vegetables will be raised eugenically and no monkeys will be allowed to bite them. F. J. B.

ROYAL SEND-OFF FOR BAGGOT

King Baggot, leading man of the Imp Stock company, was given a royal send off when he sailed on the *Kaiser Wilhelm der Grosse* for Europe on Tuesday, May 20. Half a hundred friends and admirers, including a big delegation from the Screen Club and the Universal Film Mfg. Company, journeyed over to the North German Lloyd docks in Hoboken to wish King and his wife *bon voyage*. Among those at the dock were Dr. A. C. Willat and wife, Billy Quirk and Mrs. Quirk, William Robert Daly and George Loan Tucker, the Imp directors; Dock Ivory, Frank Tichenor, Julius Stern, general manager of the Imp; Joe Farnham, Jules Bernstein, Howard Crampton, Jack McCabe, Harry Kelly, Bob Williamson, Joseph Farley, Tom MacAvoy, Alex. Nellson, Budd Ross, Violet Horner, Imp leading lady, and Mrs. Constantine, mother-in-law of King Baggot, representing moving picture circles, and Ben Harris, Dave Montgomery, Fred Stone, Aileen Crater, Lucy Weston, Mlle. Dazie, Fields and Lewis, and Mr. and Mrs. Byron Chandler (Grace La Rue), representing the stage.

QUO VADIS FILM COMPANY

The Quo Vadis Film Company announces the production of a three-reel picture to be circulated on the State rights basis. It is said that the film will have remarkable spectacular qualities.

RELEASED JUNE 21

The three-reel Edison historical picture, Mary Stuart, will be released on June 21. The picture was reviewed in THE MIRROR last week. Walter Edwin is the director of the notable feature picture.

"THE LAW AND THE OUTLAW," SELIG FEATURE.

UNIVERSAL UPHELD

Dismissed on Charge of Photographing the Red Sox and Giants

Magistrate Butts, in the Tombs Police Court, last week, discharged officers of the Universal Company, who were summoned to answer the charge of having motion pictures taken of a world's championship game between the Boston Red Sox and the Giants. The motion picture rights had been sold by the National Baseball Commission to Israel Ludlow, a lawyer, who assigned them to Pathe Freres, hence the objection to another company photographing the players in action.

In his decision, Magistrate Butts cites Section 50 of the Civil Rights act, which says a person, firm, or corporation using for advertising purposes or the purpose of trade the name or picture of any other living person is guilty of a misdemeanor.

The Magistrate gave it as his belief the paramount issue in the case was whether the person photographed leads a "private" or a "public" life.

BASEBALL NOTES

Reliance defeated Crystal 10 to 4 in a baseball game at Lenox Oval that was viewed by a large crowd. When Edgena De Lespine stood in the pitcher's box and threw the first ball across the plate, she was cheered to the echo. Irving Cummings distinguished himself by bringing in the first run for Reliance.

Billy Hallman, captain of the Lubin baseball team, has his boys using up every available moment in practise for the Reliance and Pathe Freres games, which will tage place on June 7 and 8, respectively, at the Reliance grounds at Lenox Oval and Pathe Freres grounds in Jersey City. A special car will leave Philadelphia with about two hundred Lubin fans, among whom will be found Sigmund Lubin, Mr. and Mrs. J. M. Lowry, Lottie Briscoe, Daisy Evans, Florence Hackett, Howard M. Mitchell, Jennie Nelson, Harry C. Myers, Pete Volkman, Arthur V. Johnson, H. J. MacFarland, Tom Cochrane, Joseph Smiley, Barry O'Neil, Clara Lambert, Lloyd B. Carleton, George Terwilliger, Robert Drouet, John Ince, Lionel Adams, Harrington Reynolds, James Humphreys, H. A. D'Arcy, Robert Fischer, Edw. Poole, Tom Kerry, and Bennie from Lubinville.

The Reliance ball players had an easy time with Powers at Lenox Oval last Saturday, winning by an 8 to 0 score.

J. A. C. FILM COMPANY

The J. A. C. Film Manufacturing Company, of which J. A. Crosby is the head, recently started business in Los Angeles, Cal., under the most favorable conditions. The plant has been established in the old Bradbury mansion on South Hill Street. One large stage is already in operation, and another one is being built. Others will be added when needed. The laboratory and plant serve a double purpose, for apart from the production of pictures, which include classical plays, comedies and dramas, the company is developing and drying film for other companies.

Mr. Crosby was for fourteen years with the Selig Company, starting in the developing room and soon taking charge of the technical end of the business. At one time he filled the same position with the New York Motion Picture Company, also with the Reliance. Later he had full control of the Universal studios at Hollywood, as far as the technical end was concerned. He left the Universal to start the new company.

"WHEN A WOMAN LOVES"

George Kleine will release on June 2 a multiple-reel film entitled When a Woman Loves. It is in three parts and is said to excel in many features. The story is that of a woman's passion enkindled by her jealousy of a young and charming yet unaffected girl. The vampire is characterized by Maria Hesperia, who aided by her own natural charms portrays the part in a dexterous fashion.

LETTERS and QUESTIONS

ANSWERED BY "THE FILM MAN"

H. J. L., Mount Vernon, N. Y.—Warren Kerrigan is the name of the American Company's leading man. He may be reached by addressing the American Company, Santa Barbara, Cal.

V. D., Minneapolis, Minn.—Motion picture actors are rehearsed in situations before the camera is operated. They do not learn parts in detail, as do the stage players, but generally speak words appropriate to the action. Frequently frame buildings are erected and burned to supply a desired scene in a film. Dante's Inferno was made in Italy. Guy Coombs played the chaplain in the Kalem film, The Fighting Chaplain.

E. P., Austin, Tex.—Ormi Hawley was cast as Dolores in Lubin's Dolores's Decision. Viola Alberti acted the mother.

L. J. B., Syracuse, N. Y.—Augustus Carney played a small part in The Laird of McGillicuddy. Both Ruth Stonehouse and Dolores Cassinelli were in the cast.

H. A. D., Orange, N. J.—Carlyle Blackwell and Marin Sais played the leads in Kalem's The California Oil Crooks.

A. V., New York.—Gene Gauntier played a leading part in The Shaughraun. We regret that we are unable to answer your other questions.

M. E., Canton, Ill.—Violet Horner played the leading feminine role in Dr. Jekyll and Mr. Hyde. Mary Pickford probably will appear in Biograph pictures this Summer.

HALF MILLION DOLLAR FARM

W. N. Selig Makes Big Additions to Los Angeles Property

William N. Selig, president of the Selig Company, returned to Chicago last week after a prolonged visit to the Selig studio and wild animal farm in Los Angeles. Before departing from Los Angeles he made public some of his plans for a greater studio and zoo in that Southern California metropolis.

These plans include provisions for extensive tracts of land enlarged and completely equipped studios, the largest zoo in the world, and an elaborate outlay of rare plants and foreign vegetation which will be imported to this country at great expense. The present Selig Los Angeles properties consist of the studios, carpenter shops, plant, artificial lake, etc., which are located at Edendale, a suburb of the city, and the 320-acre wild animal farm adjoining Eastlake Park, which is to Los Angeles what Central Park is to New York and Lincoln Park is to Chicago.

In addition to these properties the Selig Company has a large ranch and studio at Prescott, Ariz., also one at Canon City, Colo., a plant in Paris, France, and several branch offices scattered throughout the world. The principal business offices are located in the loop district of Chicago, while traveling business representatives and educational camera men make their headquarters in various foreign countries. During his recent visit to Los Angeles Mr. Selig spent much of his time negotiating with local attorneys, real estate agents, and landscape gardeners, with the result that his project has been set in motion.

He, first of all, purchased outright several tracts of land immediately adjoining the Selig wild animal farm. These purchases will more than double the present size of the farm, and when he closes additional options which he has secured his realty purchases in Los Angeles will reach a sum of approximately one-half million dollars. This includes the grounds upon which the Edendale plant and studios are located. The real estate just purchased, adjoining the animal farm, alone represents an outlay of $200,000.

The present zoo at the animal farm contains a collection of animals valued at upwards of $65,000, and two more shipments of animals are now en route from Hagenbeck's, in Hamburg, Germany, which will cost in the neighborhood of $50,000. The Selig Company's traveling purchaser, who is now abroad, has been instructed to make further purchases of this nature, and it is safe to say that before the Summer has passed over $200,000 worth of jungle carnivora will be housed at this immense zoo. Landscape gardeners have already started in to beautify the enlarged grounds of the farm. A model studio will be erected on the premises and thousands of dollars' worth of rare tropical plants, trees and jungle growth will be added to the already picturesque effect which prevails in this unique picture making ground.

The Los Angeles studio will be increased by several more companies in the near future, and Mr. Selig has arranged to buy a home in the California city, where he plans to spend from four to six months of every year overseeing the work of the different companies.

STUDIO GOSSIP

REPORT has it that Alice Joyce, of the Kalem Company, is going to pose for Harrison Fisher drawings. If it is true, we think Mr. Fisher is to be congratulated on having secured so beautiful a model.

THE daughters of H. R. Ashbrook, manager of the Superior Film Company, of Toledo, O., have named a big English bull "Thanhouser," after that picture company. We have not heard, as yet, of the energetic Bert Adler making arrangements for transportation of this dog to New Rochelle, but he may yet become an important silent member of one of the Thanhouser field companies.

TOM MIX, the versatile cowboy actor of Selig's Colorado-Arizona Stock company, is the proud possessor of a silver mounted saddle and bridle which was presented to him some years ago in token of his prowess as a cowboy. The saddle bears an engraved inscription to the effect that Mix is the "All Around Champion Cowboy of the World." This honor was accorded Mix after he had met and successfully defeated all aspirants to this title.

DIRECTOR HARRY C. MATTHEWS has taken Sleeping Beauty as his initial effort with the Powers Photplays, Inc. This beautiful fairy story will be in three reels. Elsie Albert will, of course, be the beauty, and Mr. Matthews retains the valuable services of Joe Burke, "Daddy," Charles Manley, and those clever children, Early and Matty.

THE first Reliance picture that will introduce Fritzi Brunette under her new management will be released on June 11, under the title of Annie Laurie. Miss Brunette followed Florence Lawrence at the Victor studio before joining the Reliance Stock company.

ANOTHER new acquisition of Manager J. V. Ritchey's is the well-known leading man, Crane Wilbur, who has been featured in Pathe releases, probably best remembered by his work in The Compact. Mr. Wilbur starts work at the Reliance studio at an early date, as also does Rosemary Theby, the new Reliance leading lady. Miss Theby attracted Manager Ritchey's attention by her interpretation of the Snake in the Vitagraph production of The Reincarnation of Karma.

PEARL WHITE, the well-known star of Crystal films, has just concluded a trip through the East, appearing in theaters showing films in which she appears. Miss White was accorded a great reception at the Olympic Theater, Leominster, Mass., where she played an engagement of three days. She then journeyed to South Norwalk, Conn., and played an engagement at the Wizard Theater in that town.

ESTELLA KIBBY, of the Universal Company, has left for the West, for several weeks on a much needed rest. Miss Kibby has done some admirable work for the Nestor in emotional leads, and also has been in stock with Powers and played many characters for the Edison and Imp companies. She is one of the youngest successful character women.

ON Friday, June 20, the Essanay Film Manufacturing Company will release what is reputed to be a masterpiece in photography and dramatic art, a two-reel feature produced by Theodore W. Wharton, entitled A Brother's Loyalty. Francis X. Bushman plays the dual role of Paul and Hal. Special one, three and six-sheet posters are now being prepared, and money will not be spared in their making.

THE ESSANAY COMPANY reports that they have already received enough orders for "Alkali" Ike dolls from exhibitors throughout the entire country to completely dispose of the first shipment from Europe. This not only speaks well for the merits of the doll, but for the novel and clever advertising scheme.

AS announced in last week's MIRROR Francis X. Bushman will return to the Essanay Company. He will begin work on June 1 with the company at Ithaca, N. Y., under the direction of Theodore W. Wharton. Among the members of the Eastern Company to play with Mr. Bushman are Helen Dunbar, Frank Dayton, Beverly Bayne, and Minor S. Watson, a newcomer in photoplays.

MARK DINTENFASS has assumed supervision of the Coytesville studios of the Universal Company, with Philip Singer assisting him in looking after the details. Director Sidney Golden has assembled a company of actors and actresses taken directly from the legitimate stage, and is putting on a series of pictures dealing with Russian life.

ETHEL PHILLIPS and Stanley Walpole, Australian actors, have been added to the Reliance Stock company.

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It's Two Mighty Good New Majestics We're Handing You!

The first story we call "The Fraternity Pin" and release Sunday, June 1—The second is "The Queen of the Sea Nymphs," released Tuesday, June 3—You'll get BOTH, of course!

We meant every word we said in last week's big bold ad. We DO want your opinions! If "FRATERNITY PIN" isn't as good as we think it is, "KICK" TO US. Or if you like it, TELL US WHY. If you don't like "QUEEN OF THE SEA NYMPHS," kick on THAT. If it appeals, give us the reasons. We are doing our mightiest to make the very best pictures in the entire Mutual list. We can only succeed by KNOWING FROM YOU how our work is progressing. There is no use for us to strike a "*right* line" of subject UNLESS YOU TELL US WE'VE STRUCK IT. And by the same method of KNOWING FROM YOU we can keep dead away from the "*wrong* line" of subject—the subject that doesn't tend to INCREASE the attendance at your house.

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——FOURTH YEAR——

HARRY C. MYERS

LEADING MAN

BARRY O'NEIL, Director

Lubin Manufacturing Company

FEATURE FILMS ON THE MARKET

The District Attorney's Conscience (Lubin, May 21).—Arthur Johnson and those who supported him in the making of this two-reel production are to be congratulated on having achieved something out of the ordinary, a photoplay that is at once logical and interesting, with a surprising climax. Here is a striking instance of plot construction that does not permit the forgetting of the denouement before the story is half told, for which the spectator should be duly thankful. It is a well acted, ably directed and finely staged photoplay that is altogether commendable. In the opening scenes we are shown discontented workmen about to strike and the conflict between an excitable leader of the foreign laborers and Mason, the general manager of the mills. This man, Tony Gasco, is discharged and he follows Mason, intent on revenge. Thompson, the district attorney, invites the mill manager to his home, and being called away Mason is left alone with Thompson's wife, with whom he is in love. Gasco watches developments through a window and in a cleverly arranged scene Mason is shot, apparently by Mrs. Thompson, who is standing over the prostrate body with a pistol in her hand when the district attorney returns. None the less the evidence is strongly against the laborer, who is caught running away, and to save his wife's honor the district attorney prosecutes Gasco so successfully that he is sentenced to die. Now Thompson suffers from the promptings of his conscience, for he believes he is responsible for the death of an innocent man. Events are so arranged that it is a genuine surprise when the laborer leaves a confession stating that he committed the crime for which he suffered the penalty. The virile personality and forceful methods of Mr. Johnson are admirably suited to the role of the district attorney. Lottie Briscoe as the wife, plays with considerable sincerity, particularly during the emotional moments at the close of the first reel, and an impressive character sketch of a foreign laborer is provided by Charles Brandt. Florence Hackett is equally successful as Gasco's wife. D.

The Faith Healer (Eclair, May 23).—The Eclair Company is showing itself capable of handling some pretty big subjects, judging from this and recent pictures. We don't mean big especially from a scenic or spectacular standpoint—though they can do that—but big from the standpoint of a theme of depth and importance. The players, except in some few instances, are artistic and possess the power of dealing with a character as a character and not as a puppet. The leading male role in this two-reel drama is finely managed. The actor playing the second lead is the weakest member of the cast; his work is strained and false. The picture is a modern miracle play, teaching in a broad way a deep lesson. Faith is the underlying principle of all intelligent action—faith is what makes or mars a man is the argument of the story. We have before us the lives of two men contrasted. One of them doesn't care and the other is an unbeliever. One, according to his own wish, is stricken blind, and the other meets with financial disaster. The one stricken blind becomes a believer and savior to the poor and needy, and after years fate leads him to the bedside of his friend's sick child, where he performs a miracle. J. W. Johnson plays the lead role splendidly. There may be some who will not understand the picture's meaning—at times it is quite vague—but there is no denying the art with which it has been staged, acted and photographed. G.

The Heart That Sees (Imp, May 22).—King Baggot plays the lead in this play written by himself. It occupies two reels, and has a distinct flavor of originality of conception and treatment. Mr. Baggot, with the matured skill that is his, has created a character of a distinctive type and one is perfectly safe in predicting that this picture will be warmly received wherever shown. It has dramatic value, character etching, and the spirit of genuine romance combined in the piece as a whole. The staging bears out that thoroughness usual to the Imp Company. The story relates to a famous eye doctor, deformed, who falls in love with a blind waif, whom he has taken in to care for. On the first examination the doctor believes that it will be impossible to cure the girl of her blindness, and he permits himself to love her and to even engage himself to her. But later he making the discovery that she can be cured, proper living and food having worked wonders with her constitution, and the problem presents itself whether to perform the operation or not. On the one hand it means giving the girl her sight with the possibility of losing her love, while on the other it means continued happiness, the girl not being able to see and appreciate his deformity. After a struggle—a scene that is ably carried out by the actor—right prevails, and the girl is given her sight. But she does not cease to love and all ends happily. G.

The Open Secret (Pathéplay, May 23).—Gilded by the adroit playing of the French Pathé Company, a very slight and slender little story suffices to hold the interest in The Open Secret. A sincere and human note runs through the two-part drama, which has a distinct and universal appeal. When the elderly Jouvenals attempt to arrange a marriage for their son, Henry, with the daughter of a friend, they discover that the young man is already married, and, in fact, has a little son. The mother is willing to forgive the deception, but the father is angry. His heart gradually softens, and when he learns that the little grandson is ill, he goes secretly to the home of his son. As time passes both the father and mother come to visit the lad, who wins a place in their affections. So they are all finally united happily through the plans of a friend. The drama is admirably done. There is one particularly touching scene between the sick grandson, the father, and the son's wife. The acting of the players in the roles of the father and the son's wife is sincere and thoroughly excellent. The direction shows an able hand behind the production and the photography is artistic. There is one weakness in the little story. There is no reason for the father to make secret visits to see his little grandson. He realizes that his wife's heart naturally favors her son and his family, and a reconciliation could easily have been effected. S.

The Battle of San Juan Hill (Bison, June 2).—A baffling and altogether confusing story is the background for a reproduction of the historic battle of the Spanish-American War. There is a Spanish spy, a woman—apparently an American—who is seized as a prisoner by the insurrectos because she knows some secret or other, a native woman to whom the spy makes love, and the hero, the American leader of the Cubans. These characters move through a maze of incidents which are completely puzzling. Better sub-captioning might have helped. The picture is replete with inaccuracies of costuming and historical detail. A glimpse is given of the American battleships. The masts are of the open frame type, which was not adopted until long after the Spanish War. The Cubans wear Mexican straw hats. Indian woven baskets are seen on the tables of the hut, where the woman is held prisoner. The Spanish soldiers' garb is not correct, and the hero wears putties and an English pith helmet. Such helmets were only worn by the British war correspondents and military representatives. Putties would have been impossible in the Cuban climate. Marines, sailors, and soldiers fight together, apparently under one command. The sailors charge up the hill in white duck dress uniforms. The battle is not particularly vivid in presentation, but there is a good effect of a dynamited hut. General Wyler moves about during the action of some of the scenes, although he was not near San Juan hill at the time. The acting is only fair, with the exception of the girl prisoner, who is very prettily played. The photography varies in some of the scenes. S.

A Girl Spy in Mexico (Lubin, May 10).—In this two-reel special, produced by Romaine Fielding for the Lubin Company, there is a noticeable absence of plot, or story, while on the other hand there is a vigorous conception and treatment of individual scenes. In the study of Mexican camp and soldier life there is something highly engrossing, and this virtue, added to some good battle scenes and photography that are unsurpassed, assures a good portion of success to the picture. From a dramatic standpoint, we have seen pictures by Mr. Fielding that far outdo this one; for the unique touches he injects and the original themes he treats, Mr. Fielding is well known. As proved in this picture, he himself and those connected with the company seem to be willing to take the most desperate chances with their personal safety in order to render a thrill. However, the one fault of this picture is that there is a consistent lack of a dramatic plot. G.

Her Masked Beauty (Pathéplay, May 14).—As a two-reel comedy coming from the Pathéplay studio, Her Masked Beauty is somewhat of a disappointment. The picture is novel only in that two reels have been utilized in treating the theme, and it is not the sort of novelty that is going to bring success to the film, for we have seen the same theme done in one reel in a much more pleasing and forceful way. It is not a story for two reels; the action is feeble and protracted. There is a girl whose marvelous beauty bars all avenues to employment; she is too pretty to hold a position without either compromising her honor or arousing the jealousy of some other woman. Consequently our heroine masks her beauty underneath eye glasses, a tight-fitting dress, and hair that is combed back straight on her head. One complete reel is used in bringing the story up to this point. The second reel concerns itself with the play proper. Under the disguise of homeliness the girl secures work with a wealthy family as governess, and wins the admiration of a nice young man. At first the nice young fellow is inclined to amuse himself at the girl's expense, but she lowers her mask just long enough to allow him a glimpse of what lies behind. Knowing the joke is on him he is the one who is thereafter worried and teased. Still this attraction, the one comedy situation in the whole picture, is treated only as an incident, a fact which does not argue for the well being of the piece. It is trifling. Photography conforms to the usual high standard of the Pathéplay Company. G.

The Vampire of the Desert (Vitagraph, May 16).—Helen Gardner, heading the all-star cast of Vitagraph players, plays her part to perfection; she glides through her scenes as we imagine a vampire should glide, and she impresses us with her abundance of physical charm. But she can only act her part, as can all the rest, and still the picture as a means of entertainment is rather poor. We are told in the opening subtitle that it is an allegory, and we are also told somewhere else that it is a distinct novelty in motion pictures. It may be an allegory—if we remember correctly, Kipling's poem, "The Vampire," from which this is adapted, is somewhat of an allegory—but it is not an exciting novelty. We have had allegorical screen plays before with some sort of moral thread or point which the spectator could fasten upon. If there is a point in this picture it is buried. Harry T. Morey does a fine piece of acting, as the man who is left by the girl vampire, but because the average spectator is going to find difficulty in reasoning out his motives and establishing him as a factor in the plot, his work is not going to be fully appreciated. Tefft Johnson is good as the victim of the Vampire. The director has gone to no end of care to give the play adequate settings, and the camera man evidences superior skill; there is no fault to be found with the physical qualities of the two-reel picture. G.

Into the North (Essanay, May 19).—Many authors have found inspiration for excellent stories in the pages that deal with the Northwest Mounted Police, and many producers of pictures have profited by the atmosphere and background that a story laid in the Northwest allows. This time it is the Essanay Company's turn to give us a tale that is imbued with stirring incidents, that carries one into the depths of the wilds in unfolding the life story of a man whom fate dealt with very unkindly. In that the story is laid in the Northwest with all the wealth of scenic background of that place, does the piece make the strong appeal noted. Through circumstantial evidence, a bank clerk is sent to prison for a crime which he never committed. Several months later he makes his escape, and finds his way over the border line into Northern Canada. Several years later we see him one of the mounted police assisting in running to ground a band of smugglers. How the head of this gang, a notorious crook who committed the crime for which the clerk was accused, is finally brought to bay and made to pay the penalty, and how the innocent man is exonerated make up the interesting remainder of the two-reel film. G.

The Battle for Freedom (Kalem, May 17).—According to the Kalem's announcement this feature picture in two parts portrays an actual battle in the Boer War produced in cooperation with British officers who took part in the engagement. Be that as it may, there are some powerful scenes of war and bloodshed, and there is a clear, intelligent story, one that can be safely rated to excite interest. The underlying idea—that of two children, brother and sister, who are separated in their youth to meet and recognize each other in later years through the lockets worn by them—has done service time and again, but the author has successfully placed it in a new garb and laid the action in fresh localities. The development of the plot is rather slow; the first reel is nothing more than an introduction to the real drama which follows in the second reel. Ed. Olsbee, as the father, who steals and sacrifices his own life for that of his child, does some fine work. Scenes relating to the tragedy that befell the wagon expedition have been handled in a way that bespeaks the skilled director; the photography and detail work are highly efficient. Carlyle Blackwell, enacting the part of the son, is acceptable. Marin Sais, playing the mature sister, does some of the finest work in the picture. She is gifted with a natural charm, and her efforts are always sincere. William H. West is good as Piet, the farmer who adopts the girl. Up to the last scene there is good culminative action, but the final climax, where sister meets brother is feeble. This is due more to bad acting than anything else. G.

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

REGULAR RELEASES

GENERAL FILM. FEATURE RELEASES. 2 Reels.
May 30—THE HUMAN VULTURE, Pathe Play.
May 31—THE WHITE SLAVE, Vitagraph.
June 2—WHEN A WOMAN LOVES, Kleine.
June 4—THE LAW AND THE OUTLAW, Selig.
June 6—THE ACCUSING HAND, Lubin.
June 7—THE TRAGEDY OF BIG EAGLE MINE, Kalem.
June 9—FINAL JUDGMENT, Essanay.
June 11—A REGIMENT OF TWO, Vitagraph.

A DAUGHTER OF THE CONFEDERACY. 3 Reels. Featuring Gene Gauntier.
MEXICAN CONSPIRACY OUTGENERALED. 3 Reels. Featuring Martha Russell.
THE MYSTERY OF PINE CREEK CAMP. 3 Reels. Featuring Gene Gauntier.
THEIR LIVES BY A THREAD. 3 Reels. Featuring Martha Russell.
THE EYE OF A GOD.
RESCUED FROM THE BURNING STAKE. 3 Reels.
WARNER'S FEATURES, 145 W. 45th St.

STATE RIGHTS

IN THE CLAWS OF THE VULTURE. 3 Reels. A symposium of spectacular sensation.
AMBROSIO AMERICAN CO., 15 E. 26th St., New York.

ADRIENNE LECOUVREUR. Drama, 3 Reels. Sarah Bernhardt's own interpretation.
OEDIPUS REX. Drama, 4 reels. Greatest tragedy extant, with Mounet Sully.
W. F. CONNER, 1555 Broadway.

KELLY FROM THE EMERALD ISLE. Featuring Barney Gilmore.
SOLAX CO., Fort Lee, N. J.

QUO VADIS? 8 Reels. Dramatization of Sienkiewicz's masterpiece.
GEORGE KLEINE, 166 N. State Street, Chicago.

AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard.
CARMEN. Dr. Another Marion Leonard picture.
MONOPOL FILM CO., 145 W. 45th St.

RICHARD III. 4,400 feet. Dramatization of Shakespeare's masterpiece.
SHAKESPEARE FILM CO., Longacre Bldg., New York.

TIGRIS, THE WORLD'S MASTER CRACKSMAN. 4 Reels. A spectacular detective story.
THE DREAD OF DOOM. 3 Reels. Featuring Zacconi.
ITALA FILM CO., Columbia Theater Bldg

HIAWATHA. 4 Reels. All Indian cast in picture of Longfellow's Poem.
F. E. MOORE, TIMES BLDG., N. Y. CITY.

MADAME DU BARRY. 1 Reel. Historical love story.
LES MISERABLES. 4 parts, 3 Reels each. A dramatization of Victor Hugo's immortal story.
ECLECTIC FILM CO., 145 W. 45th St.

HARRY WHITNEY AND "LUCKY" SCOTT HUNTING IN THE ARCTIC.
NORTHERN VENTURES, LIMITED, 145 W. 45th St., New York.

THE VAGABOND.
WESTERN FRONTIER DAYS.
BURIED ALIVE IN THE BLACK DIAMOND MINES.
INTERNATIONAL FEATURE FILM CO., 145 W. 45th St., New York.

PICTURE SCENARIOS

FROM THE STANDPOINT OF THE SCENARIO EDITOR

"1000 A WEEK RECEIVED—99% IMPOSSIBLE"

READ THE DRAMATIC MIRROR NEXT WEEK

The fourth interview on the making of picture plays deals with scenarios. A big subject ably handled by Laurence S. McCloskey, veteran writer and scenario editor with The Lubin Manufacturing Company.

"THE EVOLUTION OF THE MOTION PICTURE"

REVIEWS OF LICENSED FILMS

Lieutenant Jones (Selig, May 13).—The army officer who gambles and, persuaded by a villainous fellow officer, starts to steal the regimental funds, reappears in this drama. Jones is in love with the gambling officer's daughter, and persuades the card-playing paymaster of the evil of his ways. As Jones is replacing the money in the safe, the other officers, led by the villain, discover him. He escapes, saves the fort in an Indian attack, is exonerated and promoted. The story is conventional. The casino scenes and the photography are both attractive, especially a glimpse of the redskins riding in single file along a ridge. Here Jones hides at the foot of the rides, plainly in their view and yet unseen by them. It is a serious flaw of direction. R.

The Prophecy (Edison, May 13).—Mary Fuller is the authoress of this drama, but we must confess that it is her acting rather than her story that we remember after seeing The Prophecy. Dick Bruce, the accepted suitor of Dorothy Cameron, is fascinated by the dashing Countess Olga Morowsky, as was prophesied by a gypsy. The girl breaks her engagement when her lover follows the Russian to London. They finally reconciled, however. The scene when the countess goes to Bruce's London apartment, and witnesses the reconciliation is confusing. Either more extended subexplains are needed or a pivotal scene has been omitted in bringing the drama down to the necessary length. The action is puzzling. Miss Fuller played the countess cantivatingly and fascinatingly. The character suggests the diva, Cavallini, in Romance. In one of the scenes, the men of the English garden party walk about the drawing room carrying rifles. This is possible, but not probable. Walter Edwin is the director. R.

Woman of Impulse (Pathéplay, May 13).—Artistic photography and sincere acting mark this production of the French company. One of the most commendable things about a Parisian made picture is the way the players sink their identities in the parts they play. The story here is very elemental: in fact, it has been used many times before. A cartman is discharged by the Countess of Chernesh for cruelty. Later his starving children aid the countess, when she is injured by a tumble from her horse. So the noblewoman aids the starving family, and the old man gets his position back. A star part is in feature. There are many pretty scenes, and the fall from the horse is well done. Acting and camera work swing the picture over. R.

The Ranch Girl's Partner (Essanay, May 13).—The hero unjustly accused of horse theft and the near-lynching return in this melodrama. When young Kelton aids the girl owner of Triangle Ranch, to whom the villain aspires, the scoundrel steals a horse and throws the suspicion on the hero, who is finally vindicated. There is too much tinting. For one thing, after the night adventure, the scene headed, "Some Time Later," is unnecessarily tinted. After the hero writes a telegram to his mother, the message, still held in his hand, is flashed upon the screen. It is then fully numbered and time marked, although the operator had apparently not yet touched it. R.

The Padre's Strategy (Lubin, May 13).—A conventional melodrama of the border. The bandit chief steals Ramona, the flower girl beloved by Jose. Enveloped in the cowl of a priest, Jose goes to the camp with the padre, who has been summoned by the chief to unite him in marriage with the fair prisoner. The bandit chief and his principal follower are overcome, and the girl, in the priest's cowl, escapes with the padre. Help is secured in time to save Jose. The action depends upon two impossible incidents—the entrance of Jose into the camp muffled in the priest's robe and the escape of Ramona in the same way. The disguise is too slender. Dolly Larkin makes a pretty Ramona, but does not suggest a Mexican girl. In fact, none of the principals catch the Mexican atmosphere. The camera work is excellent. G.

Mr. Horatio Sparkins (Vitagraph, May 13).—A happy screen adaptation, brimful of gentle humor, based on Charles Dickens's well-known creation. Samuel Smith, a linen draper's clerk by day, becomes a fop of fashion in the evening, posing as a society favorite, Horatio Sparkins. The matchmaking Mrs. Malderton tries to "hook" Sparkins for her daughter, Teresa, who is fast passing the matrimonial limit. In anticipation of the coming match—Sparkins is suspected of being a nobleman in disguise—the family goes shopping. They chance to the linen draper's establishment, and the bluffer's job departs with Mamma Malderton's dream of a fashionable marriage. The atmosphere—the quaint spirit—of Dickens is admirably caught in characterization and film adaptation. Courtenay Foote plays Sparkins in delightful fashion. It is a splendid bit of playing—perfect in detail, adroit in humor, and brilliant in depth of shading. Flora Finch portrays Teresa with just the proper touch. W. A. Tremayne is the adapter and Van Dyke Brooke the director. R.

The Heart of Yaleska (Edison, May 13).—To produce a photoplay with the action laid in a foreign country, such as Russia, in the country and secure atmosphere and exterior settings that partake strongly of realism and naturalness is not the easiest task in the world for a director. George A. Lessey is to be congratulated on the work he has done in creating such an accostable atmosphere as found in this Russian domestic play. Mr. Lessey is the director and M. M. Jatterjohn is the author. Miriam Nesbitt, in the role of Yaleska, shows careful thought and preparation, and Marc MacDermott, as Count Ivan, finds himself in a role that suits his physique and talents to perfection. Richard Bidesly does, perhaps, the poorest piece of acting in the part of Yaleska's sweetheart that is found in the picture. He overacts and underacts and crawls around with bent knees, more like an old man than the young, fiery jealous man he is supposed to be. Others in the cast are Mrs. William Beckett, John Sturgeon, and Blanche Cooper. The picture is not a singular one in any respect; but most persons will not be bored by it by any means. It is the story of a girl, the daughter of a poor cobbler, who meets and is loved by a nobleman who proves himself a man and not a cad, contrary to the usual way. Her lot is hard, and she finds little satisfaction in the man Boris, her accepted admirer. Through misfortune, she is forced to sell her hair and even offer herself for sale as a wife, but the nobleman comes to the rescue and sets things aright. G.

The Adventure of An Heiress (Kalem, May 13).—Alice Joyce as the heiress, of course, is charming always, and, on the whole, the cast supporting her does creditable work. Isabel Vernon, in the role of the mother, plays the "grand dame" a bit too much, she makes her character inconsistent by overdrawing. Tom Moore essays the part of the heiress's fiance. Richard Purdon, the father, and Stephen Purdon, the society crook. But the story: It is really slight, and the author has dragged the exposition out to such a length. He has taken such a long time to set at the basic situation that one's interest almost dies out. The rescue from the story is never quite clear. He moves through the action with no apparent purpose, except to pop up rather conveniently at the ninth hour to apprehend the crook. There ought to have been just a bit more reason to Tom's movements. In spite of papa's protests, daughter and heiress goes out upon the streets and plays tag with all the nice men. It is tag day, and the friends urge her on. But she meets a society crook, who sets the key to her casket—though how he knew who she was or what the key fitted to is not made plain—and robs her of a new necklace. Because it is well staged and acted, the picture invites some little attention. G.

Lucky Cohen (Lubin, May 13).—A half-reel farce, acted in an amusing manner by Walter Stull and George E. Beehm. Cohen sells his wares about the village, and the villagers believe they have real gold and silver jewelry. As Cohen is passing out of the village he is held up and robbed of everything by Happy Jones, and Jones returns to the village just in time to catch the wrath of the villagers after they have discovered the cheat. Cohen saves his money and goods and doesn't get the licking. He is lucky and one laughs accordingly. G.

Ten-Acre Gold Brick (Lubin, May 13).—Though acted and produced in the usual commendable style of the Lubin Company, this half-reel farce discloses itself as rather below standard in theme and originality. It was not long ago that another Licensed company used the same idea of fastening fruit onto a tree with strings in order to sell property. Robert Burns and Mae Hotely are good as the farmers, and Walter H. Stull and J. Irving White act up to their roles as the swindlers. G.

Pathe's Weekly (Pathéplay, May 13).—In this week's issue of the Pathe Company there is nothing of an unusual nature, and even the comic section is inclined to be stupid. We are treated to several views of 'Varsity crews beginning their spring training at Cambridge, Mass., and we are shown the latest type of German military invisible bullcase theft, while out for a trial trip, landed in Laneville, France, creating an international incident which caused considerable talk at the time. The only thing worthy of particular mention is the burial of King George at Athens, Greece. We see a close view of the body lying in state. G.

The Post-Impressionist (Selig, May 12).—As a satire on modern art, the futurist and cubist, this comedy stands out as rather an ingenious affair, possessed of subtle humorousness. It is a comedy to appeal to the average spectator who has kept posted on this subject of art through the newspapers. One father sends his son to France to satisfy that son's longing to finish his studies. Another father sends his daughter with the same generous impulse. After spending upward of $3,000 upon these two young people, both fathers, living in different sections of the country, decide to visit their children. They accidentally meet in France, and share their dismay and sorrow alike over the discovery that their fond children have become cubists. G.

The Wrong Pair (Vitagraph, May 12).—The Wrong Pair is rather a neat revival of the "stray dog" situation, where some one stops times for somethings—usually it is a dog—and receives many answers. Here it is a young "spoony" couple that is wanted by the father of one of the parties. He offers a $1,000 reward with the result that all the unemployed detectives and policemen round up all the young lovers and bring them around. Robert T. Thornby and Marguerite Gibson are cast as the misled couple, and make the most of their parts. Charles Bennett is fair as the sand father, Rollin S. Sturgeon is the director. W. B. Wing is the author. G.

The Two Merchants (Edison, May 14).—Charles M. Seay is the author and director of this comedy picture, depending mostly upon delicate character delineation and touches of rural humor for its success. William West and Arthur Housman, cast as the two old country merchants do sincere character work, and Mabel Trunnelle, as the girl, brings to bear all her winning charms. Edward Boulden, enacting the city salesman, is good. The story deals with country life and more particularly two old merchants who are at outs with each other through jealousy over trade. Burke has a daughter, Julia, who falls in love with the city salesman, Brinsz, though at outs with her father, feels it his duty to interfere when he discovers explosives brewing. Burke does not approve of this interference, and the two old men fight it out in the backyard. When tired out, they realize they are two old fools, and a reconciliation takes place. The note of naturalism makes up for the want of a real comedy plot. G.

Along the Banks of the River Eure (Pathéplay, May 16).—One on the same reel with The Jelly Fish, this scenic film includes views of the ruined aqueduct used to carry the waters of the Eure to Versailles and several examples of fifteenth century architecture built at the instance of Louis XIV. The film is hand colored and the photography is exquisite. G.

General Film Service—always good, most times the best, and inexpensive at that

The White Slave

Saturday, May 31, 1913

The White Slave

A beautiful story of the days before the War. A series of thrilling scenes, following one after the other in rapid succession, with a love story running all through.

Produced by the talented VITAGRAPH players, headed by Clara Kimball Young, Lillian Walker and Earle Williams. Two reels.

When a Woman Loves

Monday, June 2, 1913

When a Woman Loves

The story involves two political factions, one of which is led by the Duchess Charlotte. She becomes fascinated with Marco Fiamma, a young enthusiast, but he does not reciprocate her affection. The revenge she plans forces her suicide, and results in Fiamma winning the lady of his choice. CINES-KLEINE, three reels.

The Law and the Outlaw

Wednesday, June 4, 1913

The Law and the Outlaw

One of the two most sensational "Westerns" ever released. Bucking broncbos and dare-devil cowboys in death-defying stunts. The outlaw (Tom Mix) chases a maddened steer, leaps on his back and actually throws and ties him without assistance. Sounds like pure fiction, doesn't it? Well, wait till you see the picture. SELIG, two reels.

The Accusing Hand

Friday, June 6, 1913

The Accusing Hand

A novel story told in a novel manner. Written by and acted under the direction of LUBIN'S popular producer-actor, Romaine Fielding.

"The accusing hand" greets the criminal at every turn of the road, and eventually draws a confession from him. "The silent third degree" in practise. Two reels.

AND JUST AHEAD ARE THESE FEATURES:

Saturday, June 7, 1913—**THE TRAGEDY OF BIG EAGLE MINE.** KALEM, Two Reels
Monday, June 9, 1913—**THE FINAL JUDGEMENT.** ESSANAY, Two Reels
Wednesday, June 11, 1913—**A REGIMENT OF TWO.** VITAGRAPH, Two Reels
Friday, June 13, 1913—**THE GOVERNOR'S DOUBLE.** PATHEPLAY, Two Reels
Saturday, June 14, 1913—**ALONE IN THE JUNGLE.** SELIG, Two Reels
Monday, June 16, 1913—**THE RIVAL ENGINEERS.** CINES-KLEINE, Two Reels
Wednesday, June 18, 1913—**THE WEAKER MIND.** LUBIN. Two Reels.

THIS SOUNDS ALMOST TOO GOOD TO BE TRUE

On May 10th, our Dallas office received notice from an exhibitor in Pecos, Texas, to discontinue service. He stated as his excuse for giving up General Film Service that his patrons were "clamoring for new faces and new actors." We discontinued his service, with regret, of course. On May 14th he wired our office as follows: "My patrons don't like———stuff. Ship me show at once and continue shipping every day." The only part of this transaction we cannot understand is the ability of the exhibitor to get along without General Film Service for even so short a period as four days!

General Film Company, 200 Fifth Ave., N. Y.
Distributing Offices Everywhere

MUTUAL FILMS

Billy's New Watch (Majestic, May 11).—For a half-reel farce this piece creates a fair amount of amusement. While passing along a side street Billy accidentally bumps into an old gentleman. A minute later he discovers his watch is missing. Believing that the old man took it, he turns about, overtakes him, and after thoroughly manhandling him leaves him minus a watch. On arriving home he finds his own watch—that he has made a mistake. And on arriving at his sweetheart's home he makes the awful discovery that the old man is the uncle of the girl. After explanations all ends happily. G.

Liquid Air Experiments (Majestic, May 11).—An exceptionally interesting film on the subject of air after it has been compressed into liquid, and the effect it has on certain materials when coming into contact with them. It is on the reel with Billy's New Watch. G.

Barred from the Mails (Thanhouser, May 11).—It is possible that the average spectator will find something disagreeable in the way this baby, sent by its mother through the parcels post, is treated. Yet there is no denying that the farce is amusing and laughable at times. The carrier takes the baby from the mother properly addressed, only to discover when he arrives at the post office that live creatures are barred. He tries to return the baby, but is shooed off by a policeman, and is forced to carry it back. When about to be taken to the dead letter office the mother learns that her baby has not been delivered and comes to claim it. G.

Her Big Story (American, May 31).—Of the many, many newspaper and graft photoplays where the cub reporter unearths the scandal, with the resulting scoop for her paper and incidentally winning the prize of her heart's desire, Her Big Story, written by the well-known author, Richard Washburn Child, is perhaps as interesting as any. One cannot define it as a big story, "screenically" speaking, neither does it bear the earmarks of an exceptionally original newspaper tale, but it would appear that Mr. Child was aware in writing his play, that a stock theme well treated, with a few fresh twists given here and there, and produced by a capable company of actors under a capable director, is quite good enough under ordinary circumstances. We say capable actors and direction. Warren Kerrigan enacts the leading male role, Jack Richardson is the grafting Mayor, and there is a delightful girl playing the cub reporter role. What more could one ask? And there is every evidence of skilled directing. But for the directing the story, of itself, might have proven rather flat. In the opening scenes we have a newspaper office that looks like a newspaper office—a thing that seldom occurs in a picture of this order—and there is good taste exercised in every other scene, lending the wholesome air of consistency to the film. Photography is excellent throughout. G.

On the Border (American, May 29).—Surrounding this Western melodrama there is a picturesque, harmonious atmosphere that goes far in making it interesting. The story is one of the usual kind—dealing with a dancer who, through her attentions to the "gringo," arouses the jealousy and hatred of a "greaser." The "greaser" plans to poison his rival, and he might have succeeded had it not been for the dancer, who, suspecting him of some plot, marches him back to the cafe garden in time to prevent the Americos from drinking. The costuming and photography could not be improved. G.

Rena and the Black Hand (Reliance, May 24).—Rather a bright little farce with a child in the lead as the cause of all the trouble. There is a well-formulated plot, and the producers have done justice to it. Little Rena Hudson is the child. There has been considerable trouble with the black hand society and the neighborhood is disturbed. One afternoon while the nurse sleeps on a park bench, the child dips her hand in a nearby paint bucket, marks the nurse's apron, and then wheels the baby carriage containing baby brother over to the clerks, and instructs them to take him away. When the loss is discovered there is excitement, and baby does not tell until she reaches the police station with the parents. G.

London Assurance (Reliance, May 19).—Adapted from the old English comedy into a one-reel picture. The piece is noteworthy for the excellent treatment it has received by the director and players; the atmosphere and costuming surpass anything the Reliance Company has given us in some time. And it is this virtue that will go far in creating a favorable reception for the picture, as the plot, is almost incomprehensible. One cannot follow the thread nor appreciate the situation or complication, if it has such. G.

A Pullman Nightmare (Thanhouser, May 25).—Among the excellent child comedies released by the Thanhouser Company, it is probable that none exceeds A Pullman Nightmare for vivacious fun; the young boy playing the lead is particularly clever, and the little girl is no less pretty and appealing. Like a real sport, nearly orders which rabbit when the father takes him in the dining car to eat. That night the little fellow has awful dreams—he is the hero, and the little girl sitting opposite is the heroine in many adventures which overtake him in dreamland. In telling his father of it next morning he mourns the fact that the dream ended so soon. G.

A Business Woman (Thanhouser, May 20).—The widow, who is the executive head of a small town factory, has two children who fall into the hands of tricksters when they essay city life. She rescues them and the last scene shows the son and daughter working with mother. "The postal authorities want your boss, dear," is a rather absurd sub-title. Too much action takes place in the sub-titles, as the way the children are duped isn't brought out in the picture save in the climax, when the daughter's lover is shown to be a barber masquerading as a count and the son's employer to be a fake financier. The story could have easily been better constructed. The characterization of the mother is the only bit of acting to stand out. Satisfactory photography. S.

In Their Hour of Need (Thanhouser, May 23).—There are certain qualities—or rather possibilities—about this drama which deserve note. It deals with the struggle between age and youth—the tragedy of an old minister who is forced out to make way for a young rector. Old as it is, the theme has possibilities. It carries a sincere ring. Here the old pastor comes to the rescue of the yellow fever stricken town when the cowardly rector decamps and so wins his pulpit back again. There are obvious crudities in direction. For instance, the way characters were stricken with fever and the way they all recovered so suddenly struck a hard blow at the picture's strength. Less heroism and more humanness would have aided the drama in becoming real. Able direction would have made the pathos of the old minister the keynote and have subordinated the fever camp incidents. In his single scene the actor as the new minister did not convince. The other players are fairly successful. Good photography. S.

Why Babe Left Home (Thanhouser, May 18).—The picture really deals with what happened to Babe after he left home. Babe is a big country fellow, who goes to the city to be a millionaire, gets a job as advertisement for a restaurant and loses his heart to the waitress. Finally he goes home broken-hearted and otherwise broke. The comedy does not work up to funny situations. S.

The Gangsters (Keystone, May 29).—This is a sort of undress comedy, the gangsters tearing the uniforms off several policemen by force, later allowing the "coppers" to run down the street in negligee. Vulgar rather than humorous. Photography dark at times. S.

Topilsky and Company (Keystone, May 26).—A Hebrew farce-comedy that is coarse and vulgar. To be sure, there are people who will laugh at the burlesque of Jewish types, but the great majority, we are sure, will feel a distaste for this sort of thing. Topilsky has a partner, who is in love with his wife. He sees the two talking affectionately at his house and chases the partner with a revolver. Finally the partner is pursued by a bear. He climbs in the bedroom window of Topilsky's wife. The bear stands outside when the husband forces his way in the door. The affinity crawls under the bed. The husband apparently doesn't know the other is within, but, although his wife is asleep, he ushers in several of his friends. Then they see the affinity's foot projecting from under the bed. There is a free-for-all fight, in which the bed collapses. This is rough and coarse comedy and does not elevate film production. S.

OUT OF TOWN NEWS

ILLINOIS.

The Whitney Opera House, Chicago, was leased May 19 to W. A. Farnham, general Western manager of the Mutual Film Association. The lease runs a number of years. The house will be reopened shortly, showing high-grade pictures. F. O. Peers will continue as local manager. The Haymarket has been taken over by the same company, and is now being operated as a picture house.

The Gem Picture Theater, at Lincoln, which has been operated by A. O. Anderson, of Springfield, for the last year, was recently sold to Charles Meier, also of Springfield. Mr. Anderson has purchased the Airdome at Lincoln, and assumes management at once.

The annual meet of the Central Illinois Corn Belt Athletic Association, which is composed of ten high schools, was held at the Illinois State Fair Grounds the early part of the month. Two representatives of the Industrial Film Company were on hand, and cut two good reels of film showing all the athletic events, as well as the crowds and incidental happenings at the time. These films will be shown here at a local picture house. The Industrial Film Company have also taken views of the State officers, State buildings, members of both houses. They got views enough to complete a full reel, and they will be shown throughout the State shortly.

More details of the fight against the bill recently introduced by Senator Iess in Illinois State Senate will be given in the next two weeks. The Illinois State Exhibitors League has a lobby at Springfield fighting the bill, claiming that if the bill is passed the way it now reads it will cause a great number of picture houses to go out of business.

NEW JERSEY.

Keen rivalry for popularity will mark the opening of a new picture house, corner of Murrell and Paxson streets, Mt. Holly, conducted under the management of Leon B. Patterson, of Berlin Lake, and Edward B. Hulse, of the Opera House, of that city, who is offering same line of amusement.

KENTUCKY.

The Princess is the name of the new picture house to be opened on Main Street, Owensboro, by George A. Black, owner of the Empress, which is now having capacity business at each performance. This house will open in June, and will have a seating capacity of 600.

IOWA.

The Princess's manager at Fort Dodge, Carl Hoeler, has signed a contract for Kinemacolor Pictures for the Summer months; nothing but Licensed pictures to be shown.

INDIANA.

Manager Stevens closed his Lyric for a few days for redecorating; when it reopens he will exhibit Licensed films instead of Independent service.

Manager Peterson, of the Irwin Opera House, has booked Helen Gardner in Cleopatra for Memorial Day. With Sarah Bernhardt in Queen Elizabeth he had over 2,000 admissions in two performances. The Irwin also passed the 2,000 attendance mark in a single day for engagements of Mabel Taliaferro in Cinderella, and also for The Coming of Columbus. Nat C. Goodwin in Oliver Twist drew over 1,600 in a blizzard.

PENNSYLVANIA.

Charles Oldt has opened a new moving picture theater (not yet named) on South Third Street, Easton, with a seating capacity of 900. The management has spared no expense in the construction of the house, as it is up-to-date in every respect. The management has decided to give a prize of a $10 gold piece to the public school student suggesting the best name for the theater.

The Claybaugh Brothers have sold the Globe in Connellsville to Wilson and Wishart. The former gentlemen have leased the old Lutheran Church, and are remodeling it into a theater for the purpose of displaying talking pictures.

SOUTH CAROLINA.

A new moving picture house, which has not yet been named, was opened May 20 in Marion. It has a capacity of 200.

TEXAS.

Children of the Orphan Asylum in Dallas had a treat in seeing Rainer's African Hunt Pictures. The little ones were guests of the manager of the Dallas Opera House.

Cleo Ridgely and her husband, J. M., under the direction of the *Motion Picture Story Magazine*, who are making a horseback trip from New York to San Francisco are headed for Dallas. They will stop in Shreveport and Marshall.

NEW HAMPSHIRE.

Messrs. Gray and McDonough, proprietors of Premier Scenic Temple in Portsmouth and of the Mystic in Lewiston, Me., are building another picture house in Augusta, Me., to be called the Colonial. They expect to open this new house by the middle of June.

Art is the Keynote
OF
THE THANHOUSER THREE-A-WEEK

We try to be artistic in our every line of effort. We try to write artistic stories, to give them an artistic presentation with artistic players, in artistic settings, and depict it all in artistic photography. That's why a single Thanhouser release on your program lends tone and class to the whole show.

Released Sunday, June 1 — A VICTIM OF CIRCUMSTANCES
A stern parent learns that his daughter's sweetheart wasn't the only victim of circumstances.
An artistic comedy.

Released Tuesday, June 3 — THE CAGED BIRD
A princess flees from the formality and ceremony that totally envelopes her.
An artistic adventure story.

Released Friday, June 6 — THE RUNAWAY
The Thanhouser Kid becomes a wanderer and saves the drowning Kidlet.
An artistic Kid-Kidlet playlet.

COMING! SUNDAY, JUNE 8—"Miss Mischief," featuring the most flirtatious of flirts; and Tuesday, June 10th, "The Snare of Fate," a Lonergan heart-interest drama in two reels.

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CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — Hulda of Holland / Groundless Suspicion / Dances of the Age
NEXT—Right for Right's Sake—June 3

C. JAY WILLIAMS — With the Assistance of "Shepp" / Newcomb's Necktie / Professor William Nutt
NEXT—Don't Worry—June 4

CHARLES J. BRABIN — An Accidental Alibi / A Concerto for the Violin / A Race to New York
NOW MAKING PICTURES IN ENGLAND
NEXT—While John Bolt Slept—June 7

WALTER EDWIN — The Prophecy / The Translation of a Savage / An Almond-Eyed Maid
NEXT—Her Royal Highness—June 14

GEORGE A. LESSEY — The Heart of Valeska / John Manley's Awakening / An Unwilling Separation
NEXT—The Honor of a Soldier—May 30

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
NOW IN EUROPE — ADDRESS SCREEN CLUB
JAMES KIRKWOOD
DIRECTOR AND LEADING MAN
VICTOR FILMS

LICENSED FILMS

The Artist's Sacrifice (Kalem, May 19).—Photography in this one reel photoplay is not of the best. The story is one of self-sacrifice revolving about two brothers, one an artist and the other a college student. The elder brother, the artist, has a difficult time in supplying his younger brother, a spendthrift, with means while away at school. While painting a prize picture the artist falls in love with his model, Alice Joyce, but sacrifices his love and, incidentally, his money received for the picture to the brother who proves more successful with his suit for the girl's hand. And it was always so. Miss Joyce is, as usual, attractive and artful, and Tom Moore is pleasing, though not particularly impressive, and neither is Edgar L. Davenport, playing the artist. But for the poor acting of Mr. Davenport the last scene, the climax, might have stirred us with some sense of pathos. There is one excellently directed scene where the prize is awarded. G.

Pat, the Cowboy (Kalem, May 16).—Some of the scenes in this half-reel farce are badly photographed. John E. Brennan, in the title-role, is a droll sort of a fellow, who, under the proper directing, can be laughable. His work here is only fair. In various settings and forms the theme is one which has greeted us many times before. Pat finds exciting times and a girl out West among the cowboys. But his antics are less appreciated by the spectator than they are by the cowboys themselves.

Food Inspection (Kalem, May 16).—Produced in co-operation with the Commissioner of Health of New York city this topical feature, on the reel with Pat, the Cowboy, is as instructive and interesting as many semi-educational subjects previously released. It gives the spectator some idea of the immense amount of detail necessary to carry on this department of public work. We are shown the method adopted in inspecting lemons, milk, eggs, and other foods. G.

The Jelly Fish (Pathéplay, May 16).—Another interesting and instructive Pathéplay subject relating to fish. This time it is the jelly fish which is brought into close range. We are given an intimate view of how it acts under water. G.

Barragoona (Pathéplay, May 16).—One of the three subjects on to-day's Pathéplay release. In well-photographed scenes it takes us to the capital of the ancient Province of Aragon, and is a reminder of the golden age of Spain when she was the greatest power in the world. G.

THE WAGES OF SIN

(Copyrighted, 1913)

A Three-Reel Drama, Portrayed from Life by

JACK ROSE--SAM SCHEPPS--HARRY VALLON

JACK ROSE

"I have tried in 'The Wages of Sin' to make plain the ills to which young men are subjected in their daily business lives, and how they can be changed from law-abiding citizens into police-hunted criminals by the machinations of soulless capitalists. The picture well fulfills its intent to teach a strong moral lesson."

SAM SCHEPPS

"My work in the production of 'The Wages of Sin' was done with the purpose of warning millions of people of the necessity for constant vigilance to prevent them from being ruined for life through misplaced confidences. The picture is a wonderful lesson, and I am glad to have assisted in its making."

HARRY VALLON

"I demurred when asked to appear in 'The Wages of Sin' because it did not seem possible that a strong, moral story could be woven from experiences in the Underworld. Finished, the picture is a masterpiece of fine art, and will appeal to all classes. I now feel that my time was well invested."

State Rights Buyers

Here is your opportunity for a Summer long profit of mammoth proportions. The very fact that Jack Rose, Sam Schepps and Harry Vallon have personally enacted the leading roles in this great three-reel feature has already attracted nation-wide attention. Millions of persons are anxious to see them. It is their first appearance in pictures. The story of the film was authorized by them. They have given the benefit of their experience in the greatest moral feature of the year.

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Broncho Billy's Grit (Essanay, May 17).—Broncho is a bully and a typically Western bad man, according to the opening scene of this photoplay, but he has the latent qualities of hero which the people of the neighborhood who insist that he depart for other pastures do not appreciate. After Broncho has been shot up for trying to take a piece of tobacco not belonging to him, a girl approaches and binds up his wounds. When Broncho is in distant lands he remembers this act and becomes the guardian, for whom the girl prays, over her wayward brother. Death has been pronounced as a penalty if he returns, but Broncho carries the brother back home in safety and meets death unhesitatingly at the hands of the boy's own father. This bad man is a likable fellow—it is not the most difficult thing in the world to make a hero out of a bad man—and Mr. Anderson, also in the role of director, has done himself credit. G.

A Daughter of the Confederacy (Selig, May 16).—The principal virtue of this little screen drama of about 800-foot length is the beautiful background. The scenery creates an atmosphere of romance that throws a charm around the otherwise commonplace story. Taking, also, into consideration the competent acting of Harry Lonsdale, Jack Nelson, William Stowell, Caroline Cooke, and especially Winifred Greenwood, as the daughter of the Confederacy, it is safe to predict a favorable reception for the piece. There are no culminative situations or big moments of emotion—it is all quiet, and it is because it is well produced that we enjoy it. G.

With the Students of the North Dakota Agricultural College (Selig, May 16).—Scenes which show the students preparing for the trip through the State to demonstrate the worth of their school work are worth while, but just why the producer felt it necessary to spend so much time showing us a crowd of laughing, giggling girls is not clear. On the whole, there is not much interest in the subject. G.

The Poet and the Soldier (Kalem, May 17).—A photoplay adapted from Trench's "Apollo and the Seaman," by Hattie Gray Baker. The Poet and the Soldier contains a fair amount of heart interest, and should appeal to the average spectator. In making the adaptation the author must have met with a hard task to derive a suitable plot fit for pictures from the poem: there is a tragic story told, but one that could not be classed as being suitably dramatic. Still the author has done ecclesiastically, and considerable credit must go in that direction. G.

The Amateur Lion Tamer (Vitagraph, May 20).—This is one of the funniest comedies featuring Hughey Mack that we have seen. As the villain boob, Ike (Mr. Mack), falls asleep near where the circus is playing and dreams a terrible dream. He sees himself apply for a job. He sees himself offered $25 if he will enter the lion's cage during the afternoon performance. He enters the cage, but his courage comes out and he flees, leaving the door open, and from here on the laughable nonsense is due, to a large extent, to the director, Frederick Thomson, and the camera man, for the way they have managed the scenes of these hungry lions chasing the boob. The is finally treed, and the lions are captured. And let it be said that the picture is not alone amusing, but highly thrilling at times. Eliza G. Harral is the author. Photography is up to standard. G.

The Tattle Battle (Selig, May 20).—Showing how a mountain sometimes grows out of a mole hill, how a little misunderstanding can sometimes bring about serious trouble, this half-reel farce is thoroughly unique and laugh provoking. Two children have a misunderstanding in the sand pile. The dispute is carried to their mothers, and from the mothers it is carried on to the fathers. A fight ensues, and friends and neighbors join in. They are arrested, and hauled up to court to be lectured and shamed by the judge. The next time the children come to the mothers after quarreling they are spanked. "Babe" Wade and Audrey Littlefield are seen as the children. Lorraine Pardee, Roy Clark, Eugenie Besserer, and Al. Ernest Garcia make up the rest of the cast. G.

The Leopard Tamer (Selig, May 20).—On the same reel with The Tattle Battle this is a sluggish affair dealing with a henpecked husband who, to find relief, locks himself in with his tame leopard. Most of the film is taken up with showing the spectator a henpecked man, something that has ceased to be funny on the screen. G.

A Jockey for Love (Pathéplay, May 20).—It is some time since we have had a Max farce. They are welcome back. Max volunteers to ride as the jockey when his companion finds that her own jockey is unable to ride. She refuses because Max is overweight. This does not disturb Max. He goes out on the road, runs ten miles with an iron dumb-bell, and rides the race to success. His reward is the hand of the countess. It is all quite amusing. G.

The City of Rouen, France (Pathéplay, May 20).—We are taken to another city in France and shown over the many places of interest. The film is hand colored, assisting in making the subject interesting. G.

Kidnapping Father (Lubin, May 20).—This is not a drama, as it is listed, but rather a comedy-farce, though the spirit, through faulty acting and directing, is never clearly defined. Not able to destroying what humor the piece might have contained, Edwin Carewe is the cause. Opal Hawley is his wife, and Irving White plays the father, who objects to the marriage. There is nothing as to why the father objects to his son's marriage. Son goes out and marries and then kidnaps his father with the idea of making him consent. The climax is week and lifeless. One amusing error in the directing is where the imprisoned father seeks to get a means of escape from the deserted house while no one in the window is plainly visible. His discovery of this window is so tardy that it is amusing. There is little in the piece to amuse. G.

Pathé's Weekly (Pathéplay, May 19).—Perhaps the most important event shown in this week's issue is the marching of the 12,000 women in New York in the suffrage parade led by Inez Milholland. Another interesting part gives scenes showing the great damage along the shore caused by an enormous tide at Rio De Janeiro, Brazil. We have an excellent study of Andrew Carnegie shown in the group of Peace Conference members at the fourth American Congress at St. Louis, Mo. Other events worth noting are a special performance at a theater in New York of Within the Law, given before an audience made up entirely of blind people and the welcome given Frank Chance, the manager of the "Yankees" of Chicago, Ill. G.

A Wrecked Life (Pathéplay, May 17).—Rather a dramatic incident told in good form by a good company of players and staged in the best style of the Pathéplay Company. Three men, stopping at an inn, become interested in the tale of a demented woman serving in the place. The owner of the inn relates the tale of the woman's life: of how she was deserted by her husband, of how, thinking that he was dead, she became engaged to another man, and how the husband turned up in time to commit murder. The woman's mind was shattered under the grief. As the tale is finished, one of the travelers stands up and declares himself the husband. Though the wife does not recognize him, the father of the murdered boy does, and he shoots him. It is only a just retribution. G.

Buster Brown, "Tige," and Their Creator, R. F. Outcault (Essanay, May 20).—To those who have followed the funny sections in our papers, who have followed the life of the famous little character, Buster Brown and his dog, this picture will prove acceptable. Mr. Outcault does the drawing in person, and he does not use tracing. The only fault to be found is that the picture is a trifle too long. One is apt to grow tired before it is completed. G.

The Good in the Worst of Us (Edison, May 20).—The photography throughout most of this picture is deficient. There is little that can be said in a commendable way about the film. There is some splendid acting here and there, but acting cannot always make the play or the situation. The change of attitude in these two rough trams is so sudden that what follows is rather insipid. There was no compelling necessity for them to take the child in the first place, and the necessity for returning it in person does not make itself apparent to the spectator. A bottle of milk seems out of place in a farmer's cellar way up North, miles away from everybody; this tramp should have used a can. Charles Sutton gives a fine piece of character acting. B. P. Wilson is good. Sydney Ayres, Betty Harte, and Virginia Clark complete the cast. G.

Bunny's Birthday Surprise (Vitagraph, May 19).—When John Bunny starts down the stairs in his pajamas, not knowing that a crowd of friends and neighbors await below in the darkened room, there is one big howl of laughter from the spectator. It is the one place where the spectator does laugh; the rest of the time during the half-reel of comedy he just looks on with mild amusement, for Bunny will always hold the boards whether there is anything particularly doing or not, and Flora Finch can be relied upon to care for odd moments. Bunny comes home after a hard day's work tired out. His wife has prepared a surprise party for him. He goes upstairs to dress as usual for supper, but instead goes to bed. When his wife calls for him to come down he comes, without taking the trouble to change his clothes. G.

Vitagraphers at Kama Kura (Vitagraph, May 19).—On the same reel with Bunny's Birthday Surprise, this subject will prove of particular interest to those who are acquainted on the screen with the Vitagraph players. G.

His Father's Deputy (Selig, May 19).—If you are acquainted with William Duncan and his work, you will, perhaps, know how to take this picture. At first you are apt to take it seriously, and if you do—and persist in doing so—there is not much that will fasten your attention. But how could one take it seriously, when our hero, after being floored with a beer bottle, gets to his feet and floors two bigger men with his strong right arm? And that's just it. The piece is satire. Don't have it any other way, feel that it is satire, and you will enjoy it immensely. This director (for Mr. Duncan also directs his own pictures) brings out of the closet some pretty old stuff, more often than not in making his pictures, but he makes good use of it, and with a good fat fight usually thrown in to balance matters up we have a stirring melodrama for the "five-centers" and rich satire for the "high-brows." Here we have the Western bad man, hold-ups, sheriffs, and pursuits. The hero gets shot and smashed with bottles, and yet he comes out, still the hero, and victorious. The ending is splendidly amusing. A "punch" to wind up with is always acceptable. G.

The Will of Fate (Eclipse, May 14).—Lengthy subtitles and absence of dramatic plot mark this screen play. Photography is efficient, and some of the exterior background is delightful, but the piece as a drama is rather uninteresting and slow. G.

Two Souls With But a Single Thought (Vitagraph, May 14).—James Lackaye and Humbie Mack, as the two old bachelors who vainly pursue a girl, are a happy pair of fat comedians. Lillian Walker is seen as the girl, and the three manage to create some amusing business. Robert Gailliord plays the man in the train. A scene that depends mostly upon the players, and one that is the most laugh provoking in the farce is at the theater. Between keeping peace between the two men and watching the performance, the girl has a strenuous time of it. She flees to the beach, but the persistent admirers follow her and make themselves the laughing stock of the place. The girl writes to the man in the train, and urges him to be present at the masquerade ball if he wishes to have a hearty laugh. Our two stout friends are present, and how they strive to please the demure lady. They imagine they have about succeeded, when a third man puts in an appearance, and two hungry hearts are wasted. Bert Angeles directed the picture. Mrs. Beall is the author. One cannot say that there are any big laughs in the film—at times it is quite tame—but it is entertaining in the main. G.

Buck Richards's Bride (Selig, May 14).—Buck, an old bachelor owning a cattle ranch out West, meets and falls in love with a little waitress during one of his visits East. When he returns the girl accompanies him, and for a time is happy in her new home. But Buck's arduous labors cause him to neglect his wife. After a time this becomes unbearable to the girl, and she leaves for the East. Believing that he is too old, and that the girl has ceased loving him, the husband does not follow. But when a postcard reaches him some time later showing a girl holding a baby in her arms, he soon adjusts matters, there is a new understanding and all ends happily. As a simple tale, simply but splendidly told, the picture has a universal appeal. Marguerite Loveridge, as the wife, shows herself to be an intelligent little actress with personal charm. Hobart Bosworth plays the lead. Buck, in his customary capable style. Herbert Edwinson is seen as Steve Anderson. G.

Two Social Calls (Essanay, May 16).—Relating to an ex-convict who, through the honesty of his wife and a turn on fortune's wheel, is lifted out of the hole of failure, this drama does not take hold of one with much strength. Though the mere presence of an ex-convict as the central figure, who is seeking to find his way to an honest life, is apt to prove tiresome to the constant picture patron—ex-convicts are so very conventional—there is the material and the situation necessary for a vigorous little drama here. Just why it leaves only a feeble impression is hard to indicate definitely: perhaps it is the conventional character of the convict, and perhaps it is the rather indifferent acting of the players. Care has been exercised with photography and settings. G.

BE HAPPY!

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VICTOR FILMS

EDWARD J. LE SAINT
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REVIEWS OF UNIVERSAL FILMS

Hearts and Crosses (Eclair, May 25).—A fair screen adaptation of O. Henry's story. Webb Yeager loves Santa, the daughter of the Baldwin ranch owner. As the father objects to the match, they arrange secret meetings by painting a heart, with a cross within, on objects which will be seen by the other. The father dies and they marry, but later separate upon quarreling over who is the "boss" of the ranch. Webb finally comes home when he sees another heart and cross and finds a little baby is the new "boss." The photography is poor and the acting fair. Direction is satisfactory. Lamar Johnston plays Webb. S.

Anuradhapura (Eclair, May 25).—Tinted picture showing the ruins and sacred statues about the "cradle of Buddhism," with a view of the statue of Buddha in the forest, the stairway to the tomb of Mihinta, the Lake of the Temple with its tortoises, and the Lake of the Sacred Lotus. Interesting half reel. Photography rather indistinct. S.

Hy Mayer's His Magic Hand (Imp, May 24).—The cartoonist of the New York Times demonstrates his comic skill with the pen, poking fun at the suffragettes and others. Pleasing half reel. S.

Just for Luck (Imp, May 24).—An imported Italian farce of the chase-and-upset-the-painter type. Every one who rubs the fake hunchback's hump meets with a misfortune. We doubt if American audiences want this sort of thing. S.

Where Wit Wins (Frontier, May 24).—A rough sort of comedy. Lord Vernon, in Arizona for his health, has his secretary assume his name that he may elude the advances of two comic ladies of matrimonial intentions. Vernon wins the pretty niece of one of the women while the two are chasing the secretary. Eugenie Ford makes a pretty niece, but the other members of the cast do nothing of particular note. Vernon is played by an actor who evidently thinks a monocle makes a nobleman. Crowds standing about in some of the scenes watching the players do not aid the realism. Good photography. S.

Be It Ever So Humble (Nestor, May 20).—The girl leaves her old lover to become famous on the opera stage. But she finds fame cannot compensate for the loss of love and she comes back to her sweetheart, who fortunately happens to be waiting on the front stoop of the house he has furnished for her. An old story moving through time-worn channels. The photography varies, something unusual for the usually excellent Nestor camera work. The acting is but fair, the actor as the impresario being particularly unconvincing in appearances. S.

The Trifler (Rex, May 25).—The artistic photography and the glimpses of pretty Western scenes are the features of this drama. The story is the old one of the country boy who goes to the city, and, through the way a shallow city girl fascinates him, loses his position because he steals from his employer. There is a country girl who thought she loved him and who finds the love of the boy's steadfast and sturdy brother is best after all. The country girl, played by Lois Weber, is unsympathetic. Early in the drama she accepts the engagement ring of the brother who remains in the country, although it is apparent she loves the other. With the heroine unappealing, the drama loses interest. Sympathy should have been centered here. Phillips Smalley plays the country brother forcefully. There is one effective scene when the weak young fellow returns and meets his brother. S.

She Never Knew (Imp, May 22).—This drama of a condemned murderer by W. H. Swanson is unpleasant, yet it holds the attention. A young man is condemned to death for his crime, but his aged mother is kept from knowing the cause of his absence. They are united in death, for the mother dies on her son's day of execution. The mother is very well played, but the actor as the son does not seem to express the real emotions of a condemned man. The prison scenes are graphically presented, but it was a mistake upon the part of the director, Herbert Brennan, to have the death march stopped while a telegram, announcing the mother's death, is handed to the condemned prisoner. This would never have been done. There is a gruesome note running all through the drama, particularly in the scene showing the death march to the electric chair. Admitting the advisability of presenting this on the screen, the drama should have ended there. The last scene showing the daughter clasping the upright body of the dead mother in her arms should be omitted. The poetry which concludes the picture should also be eliminated. She Never Knew is gruesome. S.

Good for Evil (Victor, May 23).—James Kirkwood's direction in this drama is thoroughly excellent. There are a score of touches of direction which show understanding and artistic imagination. It is a convention story, vivified by its handling. A widower, who has a little son, runs a toy store. He hires a young girl to work for him, but he is so brutal to both the servant and the little boy that they come to fear him. When they lose the money received upon delivering some toys to a rich mansion they run in private back to the house. The cross toy seller comes after his son, but the girl remains with the kindly rich people. When the old man later falls ill, however, she nurses him back to health. Bennet Musson's story is not in any way new. But the direction lifts the drama above the average, the story runs very smoothly, and Gertrude Robinson plays the girl with appeal and charm. The camera appears to have been slightly out of focus throughout the picture, as the photography is rather indistinct. Mr. Kirkwood plays the toy seller satisfactorily. S.

A Mix-Up in Bandits (Nestor, June 1).—Breezy with the spirit of youth, vivified by amusing burlesque comedy, and possessing the charm of having a number of pretty girls in its cast, this picture proves very entertaining. At basis it is little more than the old story of the boys who boast of imaginary deeds of heroism, and who finally "make good" through an accident. Able direction brings out all the fun in the story, and there are plenty of laughs in the way the heroic stories told by the boys are shown, and in the manner in which the girls, who suspect their bravery, make up as highwaymen. "Peewink Pete," the much wanted criminal, is finally captured by the cowboys, who allow the boys to take him to town. That restores the boys to fame. The photography is good and the playing satisfactory. One of the Indians shown in the attack wears spectacles. Evidently there were oculists about the warpath. S.

Picante Visits Bar "U" Ranch (Frontier, May 31).—The author has been slow in coming to the point of his story. Consequently the action drags and the interest slackens. Farces from this Western company have been excellent thus far; usually there has been more substance to the tale than one finds in this. Picante, from the city, comes to the country and teaches her cousin's sweetheart just how to make the little girl come to time. The company is well balanced and vivacious. Our country girl has too much make-up when she comes close to the camera. G.

Mary's Romance (Crystal, June 3).—While this is quite the most interesting picture we have seen produced by the Crystal in some time, it is not, by far, up to the highest standards of the photoplay, either in conception of theme, acting or directing. Joseph A. Golden, the director, has a conventional subject to deal with, but he has not made the best of his opportunities. There is no finish, no detail work; the incidents are managed in the crude fashion that held in pictures years past. The old mother is the most consistently acted part in the picture. Pearl White is acceptable, but the villain is impossible. After being deceived in the man she imagined she married, the heroine returns to her father's home. He drives her away to the river, where she is saved from a watery grave by the village hero. After the marriage ceremony the father awaits with open arms, ready to forgive and forget. It is a touching ending, to be sure. G.

A Romance of the Rails (Frontier, May 29).—Of the pictures exhibited at the Universal offices to-day, A Romance of the Rails ranks among the best. It has well sustained action, a good situation, with suspense as an added virtue and acting that is above the ordinary. Perhaps the only bad fault to be found with the film is in the photography. Static harms many of the scenes. Our hero remains too long with his sweetheart at the gate and another man is sent out on his run. This man refuses to give up his cab in the locomotive when the hero arrives and a fight ensues. The man is knocked out by a blow on his head and the hero believes he has committed murder. He rushes away and that night, through circumstantial evidence, he is implicated in a murder. The scenes, working up to this climax and showing the hero bidding his sweetheart good-bye are strong. Perhaps it was not the part of a hero to run away, knowing that he was virtually innocent of any crime, but the cause in this case seems to be sufficient and that is enough. He remains away until his sweetheart telegraphs him to return—that all is well. A locomotive is "dolled" up with flowers and bunting to carry the young honeymooners. G.

Hooked (Crystal, June 1).—Children may appreciate the utter nonsense contained in this half-reel farce, but for matured, rational people to enjoy it is beyond conception. It derives its name from the incident of a man jumping up, while hid in a closet, and hooking himself on a clothes peg. G.

Clancy, the Model (Crystal, June 1).—Between the two, Hooked and this one on the same reel, it is hard to decide which is the worst. The author has rehashed a stock idea without putting reason and sense in it. G.

Billy's Honeymoon (Gem, May 27).—Scenes showing the elopement at night should be tinted. Billy Quirk gets married again in this farce, and in his efforts to escape the congratulations (?) of his friends and comrades we have several well contrived incidents that make good amusement. G.

The Boob (Rex, June 1).—Bob Leonard, in the part of the boob, burlesques his character a trifle too much in the first part of the comedy; the tone and consistency of the picture are considerably lowered through this. Still, the author and director have done well in handling the subject—one that is old, but that is given new life. Bob comes to visit his city cousins and because he is such a boob the cousins pawn their maid off on him, refusing to entertain him themselves. Believing the maid is his cousin, the boob falls in love with her, and when he later returns as a polished gentleman he does not change his opinion. The maid was kind to him as a boob and she receives her reward. G.

Universal Weekly (Universal, May 21).—An excellent programme this week. Secretary of the Treasury McAdoo is the subject of Who's Who in the Cabinet, and the spectator is privileged to have a splendid view of this important man. Wheels of Commerce deals with the steel industry, showing the cutting through a case-hardened steel shaft four inches in diameter in one minute and fifty seconds at Sheffield, England. Among the most noteworthy events touched upon of a news nature are the Bluecoats, reviewed by Mayor Alexander of Los Angeles, the International Peace Committee at Washington, D. C., the Civic Parade and Mayor Gaynor reviewing same at New York city, and the Harvard-Pennsylvania-Princeton triangular Varsity boat race on the Charles. G.

FROM HERE AND THERE

Recruiting for the United States Army by means of moving picture exhibitions showing the soldier's life is proposed by Major R. C. Croxton, U. S. A. He has set forth his proposals in an article in the *Infantry Journal* that has attracted much attention at the War Department.

Henceforth the motion picture films exhibited in Atlanta, Ga., and the vaudeville acts in motion picture theaters will be censored by the trustees of the Carnegie Library. An ordinance to this effect was passed by the General Council last Monday and became effective immediately on approval by the Mayor.

Kansas City's school system will be used to advertise Kansas City through motion pictures, according to the plan of George H. Forsee, who has asked the Board of Education to assist in the publicity work. His suggestion is that 30,000 school children be photographed in motion picture at Swope Park.

It has been suggested that moving pictures be added as a feature to the evening plaza concerts by the Philadelphia Band during the Summer. It was suggested that by this means the public might be better educated as to the work being done for the health and comfort of the people by the various departments. The Mayor of Philadelphia may urge Councils to provide an appropriation for the purpose.

LUBIN·FILMS

Five Releases Each Week

"A ROMANCE OF THE OZARKS"—1000 feet — Thursday, May 29th
The moonshiner's daughter is too clever for the moonshiner's gang.

"FAITH OF A GIRL"—1000 feet — Friday, May 30th
A convict's bravery and his wife's faith, restore him to liberty.

"LONE DOG THE FAITHFUL"—1000 feet — Saturday, May 31st
The faithful old Indian guards the graves of his friends at any cost.

"A WOMAN'S HEART"—1000 feet — Monday, June 2nd
The true sweetheart believes in her lover, despite his many waverings.

"A JEALOUS HUSBAND"—1000 feet — Tuesday, June 3rd
A love letter in a prize story contest causes trouble.

Four Special Two-Reel Features

"THE DISTRICT ATTORNEY'S CONSCIENCE"—2 Reels — Wednesday, May 21st
Arthur Johnson as the District Attorney.

"LOVE AND WAR IN MEXICO"—2 Reels — Wednesday, May 28th
A remarkable story of the Mexican border.

"THE ACCUSING HAND"—2 Reels — Friday, June 6th
A clever demonstration of the silent third degree.

"THE WEAKER MIND"—2 Reels — Wednesday, June 18th
The curses of a weak mind and the value of true love.

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5th Release
THE WOOD FIRE AT MARTIN'S
Selig — May 30th

LICENSED FILM RELEASES

Monday, May 26.

(Rio.) Highbrow Love. Com.
(Edison) Dances of the Ages. Novelty.
(Kalem) A Victim of Heredity. Dr.
(Lubin) The Reward of Service. Dr.
(Pathéplay) Pathé's Weekly No. 22.
(Selig) Wamba: A Child of the Jungle. Two parts. Dr.
(Selig) Religion and Gun Practice. Dr.
(Vita.) Up and Down the Ladder. Com.

Tuesday, May 27.

(Cines) Borrowed Plumage. Com.
(Cines) The Champion Fixer. Com.
(Cines) In Somaliland. Sc.
(Edison) An Unwilling Separation. Dr.
(Essanay) The New Sheriff. Dr.
(Lubin) Doing Like Daisy. Com.
(Lubin) The Yarn of the Nancy Ball. Com.
(Pathéplay) Bullfight in France. S.
(Pathéplay) In the Forest of Cochin China. Lumbering.
(Selig) The Girl and the Judge. Dr.
(Vita.) Tricks of the Trade. Com.-Dr.

Wednesday, May 28.

(Edison) The Indelible Stain. Dr.
(Edison) Newcomb's Necktie. Com.
(Essanay) On the Job. Com.
(Kalem) Captured by Strategy. Dr.
(Lubin) Love and War in Mexico. Two-part Drama.
(Pathéplay) The Fugitive. Dr.
(Selig) The Wordless Message. Dr.
(Vita.) Cutey Plays Detective. Com.

Thursday, May 29.

(Rio.) A Dangerous Foe. Dr.
(Essanay) Their Baby. Com.
(Lubin) The Romance of the Ozarks. Dr.
(Melies) The Foster Brothers. Dr.
(Melies) Tandjong Prick, the Harbor of Java's Capital, Batavia. Sc.
(Pathéplay) White Lies. Dr.
(Selig) The Ex-Convict's Plunge. Dr.
(Selig) Scenes in Manila.
(Vita.) The Only Veteran in Town. Dr.

Friday, May 30.

(Edison) The Honor of a Soldier. Dr.
(Essanay) The Good in the Worst of Us. Dr.
(Kalem) The Widow from Winnipeg. Com.
(Kalem) The Comedy Team's Strategy. Com.
(Lubin) Faith of a Girl. Dr.
(Pathéplay) The Soldier Which Lives in a Bubble. Sc.
(Pathéplay) Transportation Methods in Java. Tr.
(Pathéplay) The Human Vulture. Two-part Dr.
(Selig) Campfire at Martin's. Com.
(Vita.) A Husband's Trick. Com.

Saturday, May 31.

(Rio.) His Mother's Son. Dr.
(Cines) Interesting Scenes Abroad.
(Kalem) An Almond Eyed Maid. Dr.
(Essanay) Abigail Ike's Misfortune. Dr.
(Kalem) Cadet Course at Gettysburg.
(Lubin) Lena Dear (the Faithful). Dr.
(Pathéplay) The Squawman's Awakening. Dr.
(Vita.) You Can't Always Tell. Com.
(Vita.) If Dreams Came True or Who'd Thunk. Com.
(Vita.) The White Slave. Two-part Dr.

UNIVERSAL FILM RELEASES

Sunday, May 25.

(Crystal) Tenderloin. Com.
(Crystal) Supper for Three. Com.
(Joker) Hearts and Crosses. Dr.
(Joker) Aggradabaura.
(Rex) The Trifler. Dr.

Monday, May 26.

(Imp) Secret Service Sam. Two parts. Dr.
(Nestor) On Cupid's Highway. Com.

Tuesday, May 27.

(Gem) Billy's Honeymoon. Com.
(101 Bison) Love, Life and Liberty. Two parts. Dr.
(Crystal) Where Charity Begins. Dr.

Wednesday, May 28.

(Nestor) A Double Sacrifice. Dr.
(Powers) Dissolving. Com.
(Joker) The Faith Healer. Two parts. Dr.
(Univ.) Animated Weekly No. 64.

Thursday, May 29.

(Imp) The Heart That Sees. Dr.
(101 Bison) The Tourist and the Flower Girl. Dr.
(Frontier) A Romance of the Rails. Dr.

Friday, May 30.

(Nestor) He Is Ever So Humble. Dr.
(Powers) The End of the Trail. Two parts. Dr.
(Victor) The Plaything. Dr.

Saturday, May 31.

(Imp) The Magnetic Maid. Com.
(Imp) He Never Hit Maid Hand.
(101 Bison) The Honor of the Regiment. Two parts. Dr.
(Frontier) Pinnie Visits Bar U Ranch. Com.

MUTUAL FILM RELEASES

Sunday, May 25.

(Mel.) Loyalty Right. Dr.
(Than.) A Pullman Nightmare. Com.

Monday, May 26.

(Amer.) Ashes of Three. Two parts. Dr.
(Kerrigan) Twilight and Company. Com.
(Reli.) Hearth Lights. Dr.

Tuesday, May 27.

(Mel.) Her Fairy Godfather. Dr.
(Than.) Carmen. Three parts. Dr.

Wednesday, May 28.

(Broncho) The Drummer of the Eighth. Two parts. Dr.
(Mutual) Mutual Weekly, No. 22.
(Reli.) A Texas Feud. Dr.

Thursday, May 29.

(Amer.) On the Border. Dr.
(Kerrigan) The Gangsters. Com.
(Mutual) (Title not reported.)

Friday, May 30.

(Kay-Bee) A Child of War. Two parts. Dr.
(Than.) (No release this date.)

Saturday, May 31.

(Amer.) Her Big Story. Dr.
(Reli.) The Master Cracksman. Dr.

EXCLUSIVE SUPPLY RELEASES

Monday, May 26.

(Dragon) Love's Monogram. Dr.

Tuesday, May 27.

(Gau.) The Light That Kills. Dr.

Wednesday, May 28.

(Solax) The Henpecked Burglar. Com.
(Gau.) Gaumont's Weekly, No. 64.

Thursday, May 29.

(Gau.) A Problem in Reduction. Com.

Friday, May 30.

(Solax) The King's Messenger. Dr.
(Lux) The Dog and the Goat. Dr.
(Lux) Pat, the Electrician. Com.

Saturday, May 31.

(Great N.) Where Is Dozzle? Com.
(Great N.) Loch Lomond. Sc.

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—From Dramatic Mirror.

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June 9th. **Sweeny and the Fairy.** Another ludicrous comedy in the Sweeny series.
June 10th. **Dad's Little Girl.** Powerful domestic drama.
June 11th. **A Rose of May.** Poetic Southern Romance.
June 12th. **The Fate of Elizabeth.** Farce comedy of exceptional merit, on same reel with THE BIRTH OF A BUTTERFLY. Educational
June 13th. **The Jealousy of Miguel and Isabella.** Western melodrama.

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SOLAX COMPANY, **Fort Lee, New Jersey**

BROMHEAD SUCCEEDS BLACHE

A. C. Bromhead, who has been managing director of the Gaumont Company of London since its inception, that is fifteen years ago, has been appointed by the board of directors of the Gaumont Company of New York vice-president and general manager of that company, to succeed Herbert Blache, who has tendered his resignation from that position.

INCE DENIES REPORT

Thomas H. Ince, on behalf of the Broncho Motion Picture Company, has sent to The Mirror an emphatic denial of the report that Miller Brothers and Brooks have acquired the Broncho plant at Santa Ynez Canyon, at Santa Monica. Miller Brothers and Brooks have no interest in the New York Motion Picture Company or the Broncho Motion Picture Company.

EDGAR **DAVENPORT**

The Senator in The Senator's Dishonor	Kalem
The Husband in The Haunted House	"
The King in An American Princess	"
The Artist in The Artist's Sacrifice	"
The Count in The Count Retires	Imp
Mr. Edwards in Honor	Pathe

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Edison Director — Current Releases

The Two Merchants, May 14; By Mutual Agreement, May 19; Bragg's New Suit, May 21

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Recent Releases:
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Love Brought Regeneration, Defeating a Nefarious Scheme

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JUST KIDS
and
SLIPPERY SLIM REPENTS

Farce Comedies

SATURDAY

A TIMELY INTERCEPTION

Proving That Sometimes It Is Best to Wait

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

The Ant-Lion (Pathéplay, May 6).—Here is an interesting study of a little animal which the average audience knows little about. About a quarter of an inch long, its principal occupation is the trapping of ants. To accomplish this it buries itself in the sand and forms an imitation anthill, with a hole through the center. As the ant passes over it slips into the waiting claws of the lion. This maneuvering on the part of the insect is clearly shown the spectator.

The Chateau of Blois, France (Pathéplay, May 6).—Of the many architectural masterpieces in France reminiscent of the days of royalty, the Chateau of Blois is one of the best known. Situated high on the bank of a beautiful river, it goes well in a picture of a few hundred feet. Photography is good. It is on the same reel with The Ant-Lion. G.

When Greek Meets Greek (Edison, May 6).—If Mary Fuller can write her own photoplays and act in them with the same amount of skill evidenced in the last two, especially the one released May 6, it is to be hoped that she be allowed to continue. Though allowing herself a good portion of the stage, she never protrudes to the extent of injuring action or development of the idea. Her technique in plot construction is to be commended and again there is some pith and substance in the theme she has adopted. From the first it holds the interest of the spectator. There is pleasant anticipation and suspense up to the final, where she goes into the arms of the man whose will she has dared to combat. To know in just which direction her affections lie, to know whether it is the father or son that the girl is aiming for, is the one big question which keeps the interest alive. Miss Fuller, in the way she manipulates her expressive eyes, in the restrained but forceful gestures she uses, shows herself an intelligent actress capable of doing some of the finest screen work possible. Walter Edwin is the director of the present picture. Blackstone, a financier, recognises no will but his own. He is a lion. His son he treats as a child. In a testy temper he discharges his stenographer, and it is the little girl who comes to take her place that proves a match for him. Besides having a will, she is an expert at her trade, and though Blackstone is annoyed, he is forced to recognise her ability. During the test of wills the son falls a victim to the girl's charms, but in the end the girl forces the father to love her. G.

With the Assistance of "Shep" (Edison, May 7).—A trained collie takes a part in the love affair of Ruth and Edward, and thereby hangs the tale. "Shep" is easily the most interesting feature of the film, that evidently was devised particularly for his exhibition. There is the usual aunt, who objects to her niece receiving attentions from Edward, and the smooth course of love depends upon the wisdom of the obliging dog. "Shep" becomes the bearer of notes, and, best of all, he releases Ruth from the woodshed, and imprisons the aunt in her place. C. Jay Williams directed the picture that is acted by Alice Washburn, Elsie MacLeod, and Raymond McKee. D.

Aunty and the Girls (Edison, May 7).—It is to be regretted that the energies of this cast, including Gertrude McCoy, Yale Boss, Alice Washburn, and Clara Adams could not have been expended on more likely material than is found here. The story is almost childish. Two young women plan a joke on their aunt. Dressed in men's clothes, their purpose is to waylay her when she goes out for a walk. Bobby hears of the scheme, the cook is persuaded to impersonate the aunt, who dresses as a cowboy, as does Bobby, and after the girls have tied the cook to a tree, they themselves are made captive by the make-believe cowboys. Charles M. Seay directed the picture. D.

Disciplining Daisy (Vitagraph, May 7).—At least the author, Winifred Warner, must be given credit for displaying some novelty in the idea of this farce, although the resulting production is not particularly humorous. Perhaps the action is a little too improbable, even for farce. Daisy is forever borrowing wearing apparel from her friends at boarding school. Things reach a climax when she borrows dress, hat, shoes and gloves with which to make herself beautiful while at lunch with an admirer. The indignant owners of the finery follow the couple to the restaurant and force Daisy to take off the borrowed clothes. A sweater coat is made to replace the dress. Finally, as a last touch in the disciplining of Daisy, they borrow her escort for the afternoon. Dorothy Kelly and Wally Van play with spirit in the principal parts. D.

The Crooked Bankers (Pathéplay, May 7).—For all the extravagance of the melodramatic situations that comprise this film, the story, profiting as it does by consistent direction, acting, and photography, may be relied upon to hold the interest. Evidently it has no higher aim than superficial excitement. We are informed that two bankers are ruined. An aged man appears in their office to deposit $65,000, and having received a certificate of deposit for that amount conveniently dies. After hiding the body, appropriating the certificate of deposit, and taking his share of the $65,000, the younger of the partners leaves town, to return after a lapse of ten years as a tramp. We are led to suppose that the other partner with $30,000 to prevent ruin continued in business and prospered. The melodramatic means through which he is brought to justice lead up to a climax in keeping with a film of this stamp. It was a mistake to make the transformation in the younger partner so complete. In the first part of the picture he is depicted as a gentleman; in later scenes he becomes too typically the conventional hobo.

The Prophecy (Essanay, May 7).—Apparently this photoplay, written by Marc Edmund Jones, has been cut and the abbreviated version does not do full credit to the plot. Because of a vagueness in outlining the relative positions of the many characters, the story fails to "get over" as it should. When the picture has been run the spectator is apt to wonder just what it is all about. The prophecy that gives the film its title is delivered to two girls by a fortune teller, and among other things mention is made of a man with gray eyes who is going to be of great assistance. It is a story of counterfeiters, in which the father of the girl who has visited the fortune teller is wrongly accused of murder. The man with gray eyes comes to the rescue at the crucial moment and the guilty shoemaker is brought to justice. Better directing and cutting of the film would have added materially to its value. Also, there is room for improvement in the acting. D.

Alkali Ike's Mother-in-Law (Essanay, May 10).—One may always find some amusement in the personal comedy of Augustus Carney and his colleagues in the present production more than justify their roles. The picture is a combination of farce and burlesque—an ill-conceived affair. There is no action, no situation, and little point to the piece; what opportunity there was for the introduction of a bit of fun the author has overlooked. This is where the receives his mother-in-law. Prior to this he has shown himself as a headstrong, beasy fellow, but the moment mother-in-law appears he is the docile little lamb. It was the opportunity of matching the wills of these two obstreperous persons that the author has failed to take advantage of. Farce is the dominating spirit when the piece opens, and it should have been carried through along these lines and not allowed to drift into burlesque. G.

The Paymaster (Lubin, May 10).—There are some to whom the Western melodrama will appeal, there are always those who find pleasure in a rich melodrama, no matter how conventional or trite it may be, just so long as there are hairbreadth escapes and the flashing of a few knives and guns. Out West somewhere two men are discharged by the young paymaster for drunkenness and out of a sense of revenge—that is the only apparent motive—they are ready to commit crime of any sort from murder to theft. It is poor melodrama based upon a trite Western theme. In the cast are Edgar Jones, Ciara Williams, Harry Loomis, Franklyn Hall, and Clarence Burton. D.

The Sea Maiden (Vitagraph, May 10).—It is hard to understand why the Vitagraph Company would bother with such a story as this one proves to be unless for the sake of the sea and beach settings it allows. Edwin August, in the role of a young society man who seeks seclusion near the sea, brings to bear all his manly qualities and, with the assistance of Mary Charleson in the part of the sea maiden, several quite delightful scenes are contrived. But the story proper is elemental and time-worn. Gene Hathaway as the jealous girl does creditable work, though at times she seems a trifle matured to achieve the best results in such a part. Rollin S. Sturgeon is the director of the film, and W. E. Wing the author. G.

The King and the Copper (Biograph, May 12).—In this half-reel burlesque directed by Dell Henderson for the Biograph Company, there is little semblance of plot or story; rather is it a mass of amusing nonsense with plenty of originality disclosed in the costuming and arrangement of scenes. As King of the Cannibals, he selects a queen to adorn his throne, but the royal policeman with wonderful eyes wins the girl away. King goes off into a cave and pretends suicide, and a half-drowned fisherman, pulled out of the sea, comes to take his place. Royal policeman, under new regulations, loses his job, and there is laughter until things end where they commenced. G.

A Rainy Day (Biograph, May 12).—One of the best laugh-provoking half-reel farces produced by the Biograph Company in some time. Not that the idea is new—it has been used before—but the acting and staging give the theme a new lease on life—with tremendous success resulting. On a rainy day Jinks leaves the club and goes out to "rubber." He is discovered in this occupation by some of the club members, and a trap is laid for him. Jinks learns to be more observing of the subject he observes. G.

The Grand Canyon (Vitagraph, May 12).—An acceptable travelogue, showing the wilds and the valleys of the Colorado River. Photography is good. G.

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